

The sculpture of Picasso

Ronald Penrose, chronology by Alicia Legg

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THE SCULPTURE OF

PICASSO

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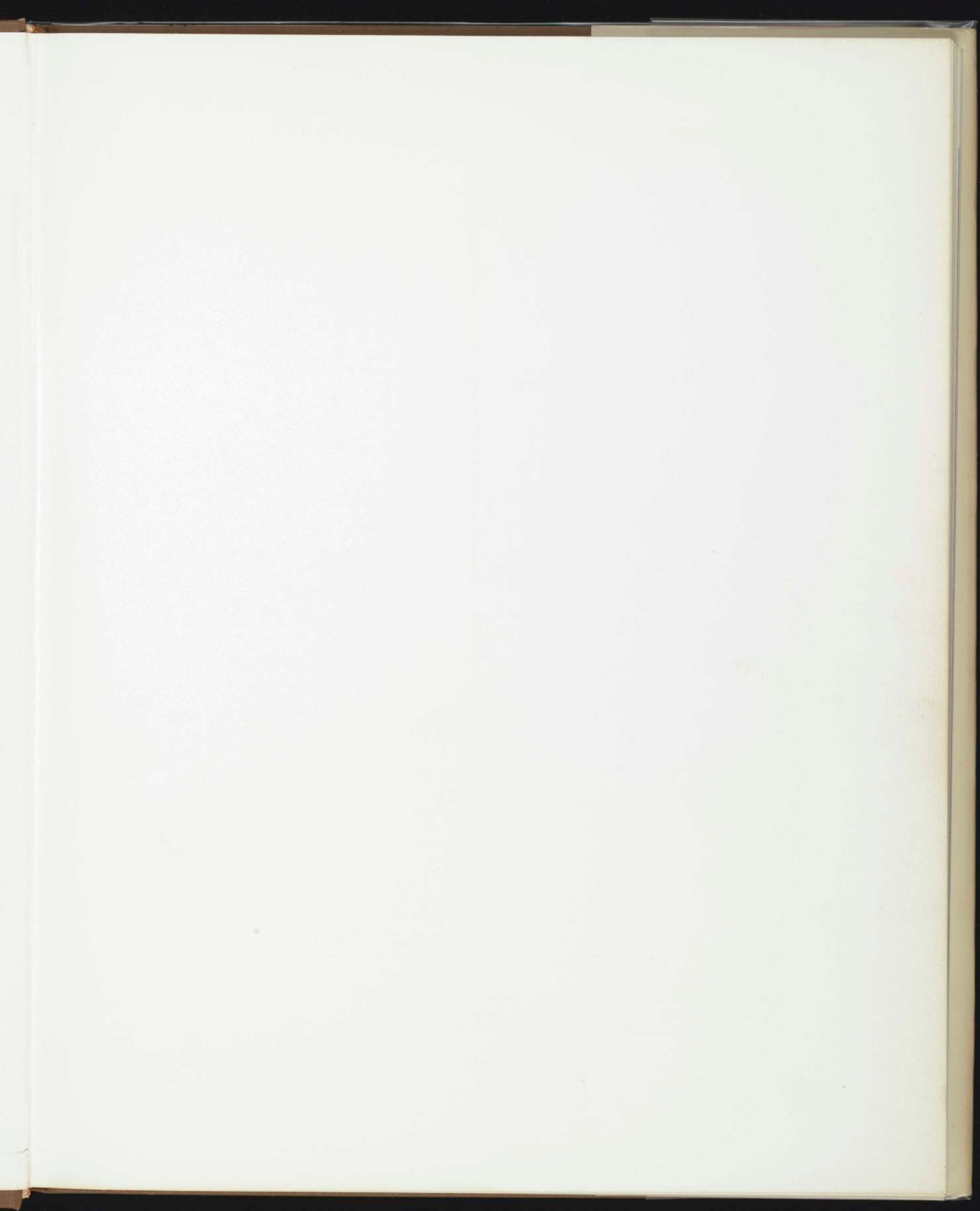
by Roland Penrose

The text and illustrations of this book offer the most comprehensive account ever published of Picasso's sculpture. Though the number of these works is only a fraction of his prodigious output in painting, Picasso has produced sculpture from 1901 to the present, and at some periods of his life his preoccupation with this medium has been paramount. His greatness as a sculptor has long been recognized, but the true significance of this art within his total creative achievement could not be revealed until after his eighty-fifth birthday, when for the first time he allowed a full-scale retrospective of his sculpture—for the most part still in his possession—to be shown, first in Paris, later in London, and finally at The Museum of Modern Art in New York.

This publication is issued in conjunction with the latter exhibition. Its 260 gravure illustrations reproduce virtually all Picasso's existing sculptural oeuvre, and the text is by Picasso's friend and biographer, Roland Penrose, who selected the works for the London and New York shows.

As Sir Roland makes clear, there is not "any serious division between Picasso the sculptor and Picasso the painter. On the contrary, throughout the great diversity of his work it is noticeable how closely knit are all forms of expression and in particular the two major arts in question. It is impossible to consider one without the other." Sir Roland accordingly discusses not only the actual sculpture of Picasso but also other works which demonstrate the artist's concern with sculptural problems, even during periods when he was creating little if anything in three dimensions. The author suggests that Picasso's sculpture is deeply rooted in the creativity of primitive man, with its emotional power, its occasional savagery, its symbolism, and its metamorphic magic. Picasso, he believes, has "had the audacity to find his way back to the essentials of art by rediscovering its source. In sculpture...he is able to get even

(continued on back flap)



THE SCULPTURE OF PICASSO

FRONTISPIECE: *Glass of Absinth*. 1914. Painted bronze with silver spoon, 8½ inches high. The Museum of Modern Art, New York, gift of Mrs. Bertram Smith



ROLAND PENROSE

THE SCULPTURE OF
PICASSO

CHRONOLOGY BY ALICIA LEGG

THE MUSEUM OF MODERN ART, NEW YORK

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FOREWORD

IT DOES NOT SEEM TO PICASSO HIMSELF, he says, that the elements of his art have altered from period to period. Whatever means of expression his subject has called for, he has unhesitatingly adopted. His production is characterized on the one hand by maximum variability, on the other by unity and consistency. This has become apparent in exhibition after exhibition of his painting. But until the great retrospective *Hommage à Pablo Picasso* was organized in Paris to honor the artist in the 85th year of his life, there had been no comprehensive showing of Picasso's sculpture, for the simple reason that he had kept so much of it for his own enjoyment and took no interest in exhibiting it.

First and foremost, therefore, the Trustees of The Museum of Modern Art acknowledge their indebtedness to Picasso himself for his generous loans, most of which will be seen for the first time on this side of the Atlantic in the present exhibition. This is based essentially on the sculpture section of the Paris retrospective assembled by Jean Leymarie in 1966. Like the show of Picasso's sculpture sponsored by the Arts Council of Great Britain at the Tate Gallery in London in the summer of 1967, it has been directed by Sir Roland Penrose, who also wrote the penetrating interpretive essay for this publication.

Special thanks are due to André Malraux, Ministre d'Etat chargé des Affaires Culturelles, and to the Association Française d'Action Artistique for its sponsorship. We have also benefited throughout by the wholehearted cooperation of Gabriel White and, in particular, Joanna Drew of the Arts Council for assisting in innumerable details of organization and facilitating the photography of many of the works. We are especially grateful to all the museums and private collectors who have graciously participated in our undertaking and whose names are listed below.

No examination of Picasso is possible without reference to the years of study of his work by Alfred H. Barr, Jr., former Director of Collections at The Museum of Modern Art, cul-

minating in his classic monograph *Picasso: Fifty Years of His Art*. Furthermore, it was to Mr. Barr in person that the artist granted his consent to lend us more than 200 objects from his own collection. The installation at the Museum was designed and executed by René d'Harnoncourt. Alicia Legg, Associate Curator of Painting and Sculpture, has assisted in the planning and execution of both exhibition and publication since their inception and has prepared the Chronology (pages 39-47). Many others of our staff, too numerous to mention, have contributed suggestions and by their combined efforts have made possible the realization of this project.

Monroe Wheeler

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THE MUSEUM OF MODERN ART

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IN ANY SPECULATION as to which of the visual arts first came into being in the infancy of man's consciousness, it would be possible to make strong claims for sculpture. That crucial advance in human development, the first use of tools, which must have happened about as early as the domestication of fire, gave man a greatly increased ability to do things for himself. But an even greater change in his destiny occurred when it dawned on him that the tool could also be used as a weapon and could add effectively to his powers of aggression and self-defense. The resulting prestige and emotional significance of a stone already sharp enough to cut wood rose to great heights when it became

an instrument with the power of breaking skulls, the arbiter of life or death.

This is not the place to attempt to trace the transition that seems to have followed from the tool and the weapon to the work of art, but it is noticeable that certain characteristics remain common to both. The admirable precision of form of a chipped flint, adapted originally to the hand that held it and to the scraping or cutting it was required to do, gives us an aesthetic pleasure; and the implication of power contained in the club, the axe, or the knife blade may probably be considered to be analogous to the emotional power of a work of art.

I would suggest that the link is to be found in the process of diversion of aim, or ritualization, as described by ethologists in the behavior of animals. In a similar way the weapon, potentially an instrument of aggression and genocide, forfeits its original significance and yet retains the non-violent power we find in sculpture.

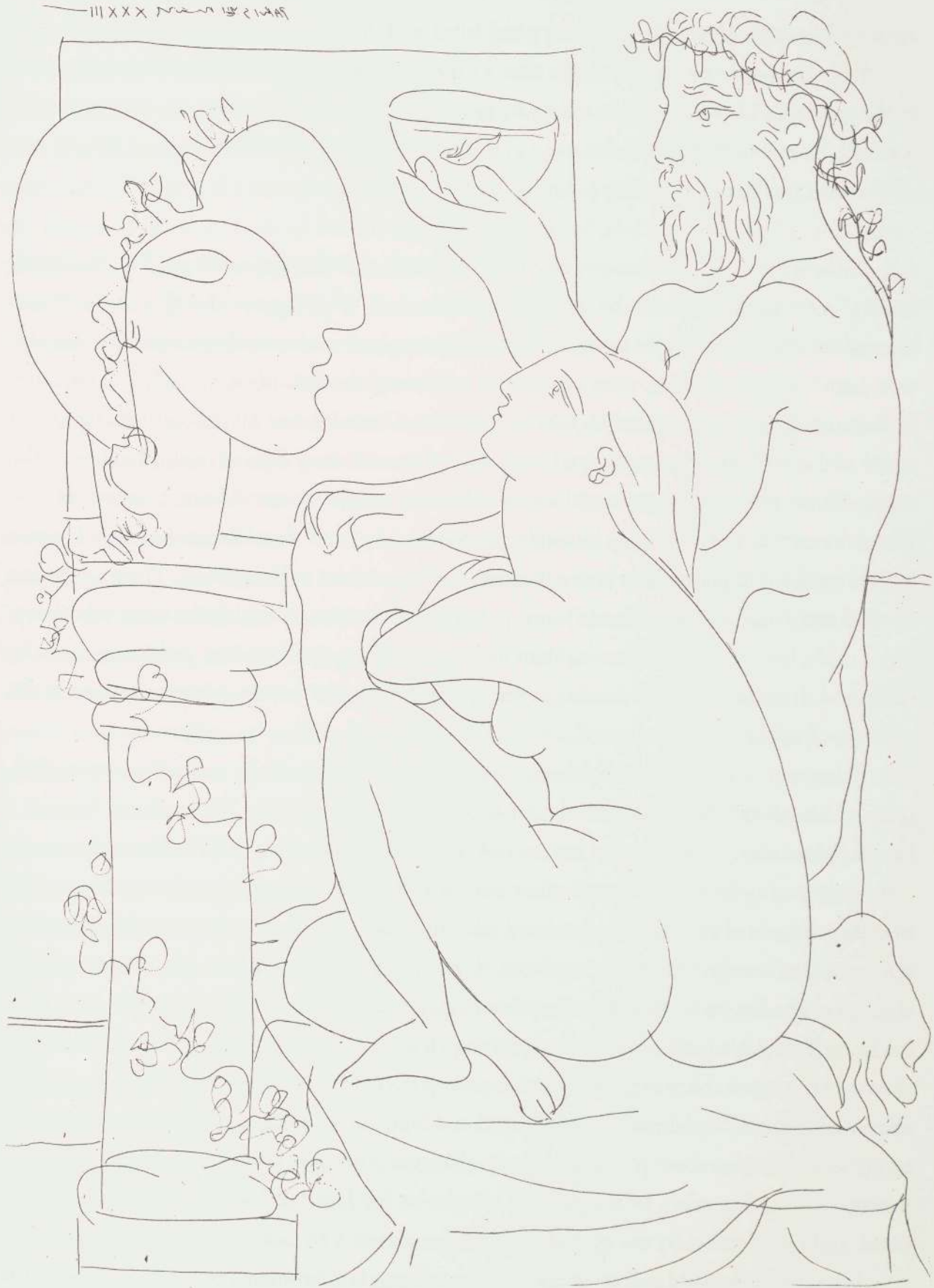
In the Cook Islands there are jade axe heads designed as tools and weapons, but they are fixed on elaborately carved stands so that it is impossible for their use to be either utilitarian or aggressive; instead they are revered ritualistically as objects of awe and admiration. They become symbols of a powerful bond of unity and love within the tribe.

Independent of this symbolization of power there is another tendency, the origins of which seem equally remote, which appears to have a strong influence on the emotional power of sculpture. Man has the desire to see in certain objects a likeness to himself or to some other object of importance, though it be of an entirely different nature, and to attribute to it, in consequence, a vicarious form of life. The accidental likeness of stones or clouds to the human head, or of mountains, rocks, or gorges to our anatomy, has without doubt had ominous significance for our ancestors and continues to have a baffling fascination for us. To this we may add the ancient and universal habit of finding association between male fertility and the phallic shapes of stones. Philosophers, psychiatrists, and art historians have had much to say on this account. Herbert Read tells us that "Some of Hegel's theories are worthy of Herodotus and in this spirit he (Hegel) suggests that the first monuments were phallic,"¹ but Read also makes it clear that these objects of veneration may vary in size from pebbles or amulets to giant standing stones or menhirs.

Symbolism and metamorphosis are present in varying degrees in all sculpture, and they reach a high degree of significance in the work of Pablo Picasso. These are qualities that are not so directly evident in painting, where illusion, more or less sophisticated, is at the basis of visual experience. Sculpture has a fundamental advantage in that it appeals through the sense of touch as well as of sight, and because in its simplest state it requires no tools; only hands, to model its form.

Another more fundamental analogy connects sculpture with life itself. The process of birth brings independent living organisms into the world, and it is in no way frivolous to compare this with the creation of sculpture in clay, bone, wood, or any other material that can be endowed with imaginary life. The biblical myth that Eve was made from a rib extracted from Adam during his sleep is remarkably close to the current theory that inspiration springs from the subconscious and is connected intimately with an obsession for a beloved person. Picasso's

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assertion that each one of his works is a phial filled with his own blood has an archaic echo.

More than any other artist of our time Picasso has had the audacity to find his way back to the essentials of art by rediscovering its source. In sculpture, thanks to its basic primeval qualities, he is able to get even closer to the primitive emotional significance of art than in any of the other mediums, including painting, that he has used.

In the spring of 1933 Picasso produced a series of 46 etchings known as "The Sculptor's Studio," a theme not found in his work at any other time. This happened with a characteristic burst of energy, when, for the second time in his career, he was absorbed by an interest in sculpture. Some five years before, working with his old friend the Spanish sculptor Julio Gonzalez, he began to give new scope to his talent in this art. Gonzalez was an excellent craftsman in metal and with him Picasso explored new ways of constructing figures in this medium. The extraordinary inventions that were the result of his friend's assistance did not, however, occupy Picasso's entire activity for long; it was the production of greater than life-size heads and female figures modeled in plaster that began to overcrowd the stables at Boisgeloup. These sculptures showed more similarities to Picasso's own paintings of the time, in which the dominant theme was a nude, blonde and voluptuous, than to the cactus-like, wrought-iron sculptures made by his friend. It is these massive heads (pages 74-77) that appear among other sculptures in the etchings of 1933.

Using the sensitive line of the engraver, Picasso transposed the scene from twentieth-century Normandy to the mythical atmosphere of ancient Greece. The sculptor became a bearded Athenian, nude like the heroes and crowned with garlands. With him is his muse, sometimes posing for him but more often resting on a couch beside him, naked and beautiful, in contemplation of the work she has inspired. This shift in atmosphere does not happen without a touch of mockery aimed at academic classicism. Whenever Picasso introduces mythical characters into his work one can suspect that in reality he is making an important commentary on himself and his own problem because the characters never correspond exactly to their classical prototypes. They are in fact heroes or monsters of his own creation. These engravings can be thought of as delightful fantasy with no legendary significance, or seen as Picasso's thoughts and doubts about his own work, its effect on others, and its relationship to reality. A precarious situation arises in which he is caught by his love for his companion on the one hand, and on the other by the rival claims of his overriding passion for his art.

In the print dated March 21 (page 11), the sculptor and his model sit together. Her atten-

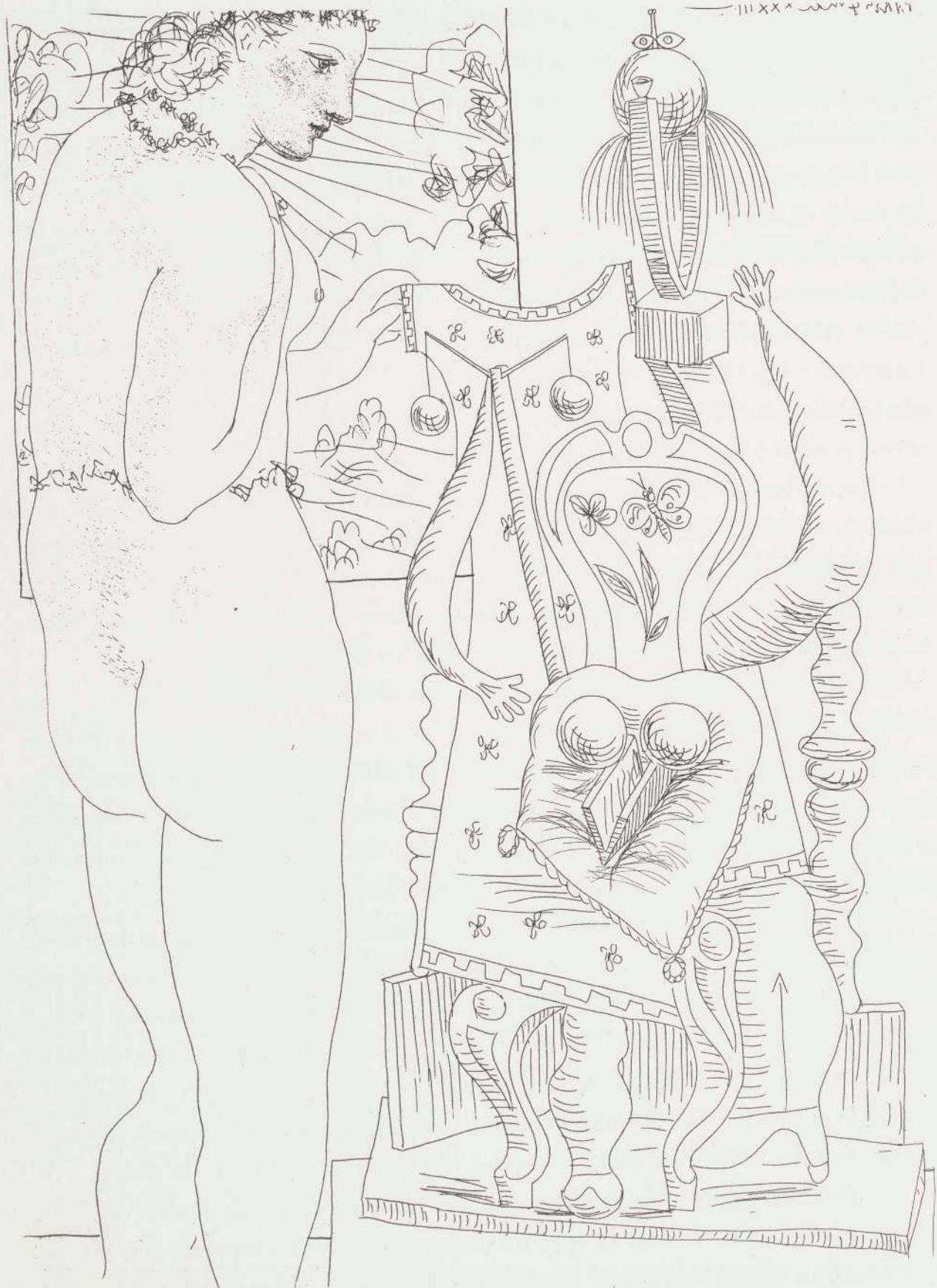
tion is fixed on a sculpture of her head, one of the great plaster heads finished a year before in the Boisgeloup workshop. The drawing leaves no doubt about the difference between her and her portrait. She is soft, warm, alive, and enquiring, whereas the sculpture is hard and immobile. We feel a contrast between the transitory life and ephemeral beauty of the model and the more lasting quality of a stone carving. But there is no rapt look of reverence for the work of the master in her eyes; instead there is a puzzled, contemplative scrutiny of this new intrusion into their lives. The reason for her doubt could be that the sculptor has not fallen into the time-honored trap of attempting to flatter his model by a lifelike but lifeless copy of her charms. Although there is a tantalizing resemblance in the profile, the bust demands our attention for other reasons: the exaggerated sweep of the line of nose and forehead, the solemn, monolithic elision, simple and convincing, uniting hair with cheek, and the outline of the eye, incised on the smooth surface. All these give it a personality, a presence of its own.

The etching conveys the inevitable contrast between the living model and the life with which the sculptor endeavors to animate his work. He already appears to be in a state of doubt and melancholy detachment. His interest has shifted and is now concentrated on things beyond the scope of his art—the fish swimming in a bowl that he holds in his hand. Movement, transparency, and the baffling fluidity of water are beyond his grasp.

In several engravings the Boisgeloup heads are examined critically in relation to the model, or rather reality. Sometimes they give a feeling of solidity, and at others they are transparent, like a diagram plotting in depth the planes and fundamental construction of the features. Also there is a plate in which a surrealist construction appears, closely resembling other projects for sculpture of this period where Picasso has invented anatomies composed of pumpkins, apples, tables, ladders, or sticks held precariously together (pages 14, 213).

There are other plates where the sculptor and his companion recline on cushions beside some incredible tour de force of his creation. The subjects are groups of figures in motion such as three youths performing acrobatic marvels, a bacchanalian dance by a garlanded youth, a bull, and a naked maiden (page 17), a bull goring two horses, and a centaur embracing a voluptuous nude. In fact, difficult subjects for any sculptor to choose to carve in the round, and certainly not subjects that Picasso would seriously attempt to realize himself. Throughout, however, the sculptor is captivated, amazed, and disquieted by his own invention.

To go further and examine another series of eleven engravings,² the product of concentrated work during the summer of 1933, the parallels with Picasso, his work, and his inner hopes and fears become even clearer. In early years Picasso found an analogy between himself



and Harlequin: the amorous, melancholy trickster, the outcast, the jester who lies in order to speak the truth. In many paintings Picasso even introduced him as a self-portrait. Harlequin continued to make his appearance in a more detached way in cubism and then disappeared. But in these eleven etchings another mythical character suddenly intrudes into the seclusion of the sculptor's studio. The lusty appearance of the Minotaur in his dual nature, half-man half-beast, seems immediately acceptable, even enjoyable, as a diversion and liberation from restraint. Surrounded by classical busts made by the sculptor, the Minotaur reclines amiably with the artist's model and respectfully raises his glass of wine to her placid beauty, or plays with her on a couch.

In the third engraving (page 22) the party is already well under way. The sculptor, liberated from doubt, has sunk into the cushions between two naked girls and exchanges greetings with his brutish but captivating companion. The orgy is followed by a moment of serenity. The monster is asleep behind a curtain, watched over like a child by an adoring woman (page 27). In the next plate, however, uncontrolled urges break loose—the Minotaur throws a woman from her horse and assaults her on the ground (page 28). In three etchings following, the scene changes abruptly. The divine beast, the intolerable monster, lies mortally wounded in the arena. The spectators look on in awe, while a woman stretches forward to touch the hump on the creature's awful back (page 31).

This sequence, which came to an end in June 1933, was given a postscript in the autumn of the following year. Picasso found another kind of penance for the monster—blindness. In four dramatic engravings he presents the horned demigod chastised, blinded, and feeling his way along the quay while the astonished fishermen watch from their boats. A little girl leads him by the hand. In the first engraving of this series (page 33) there is a detail that strengthens the view that the Minotaur had become Picasso's analogy for himself in the sculptor's role, just as formerly he had found an image of his own mercurial nature as a painter in Harlequin. This time, however, there is no insistence on any physical likeness. On the wall toward which the Minotaur is feeling his way hangs a picture of a violent scene suggesting David's painting of the death of Marat. It is placed upside down and crossed out deliberately by two sweeping lines. There is no means of knowing how far this is meant as a deliberate sign that painting has now lost its interest for the blind Minotaur, but it is clear that the insistence on his sense of touch implies that sculpture, which can be felt, still exists even though it cannot be seen. This is reminiscent of Picasso's early references to blindness during the blue period and the compensation for it that he suggests in paintings such as *The Blind Man's Meal* of 1903 and the etching *The*

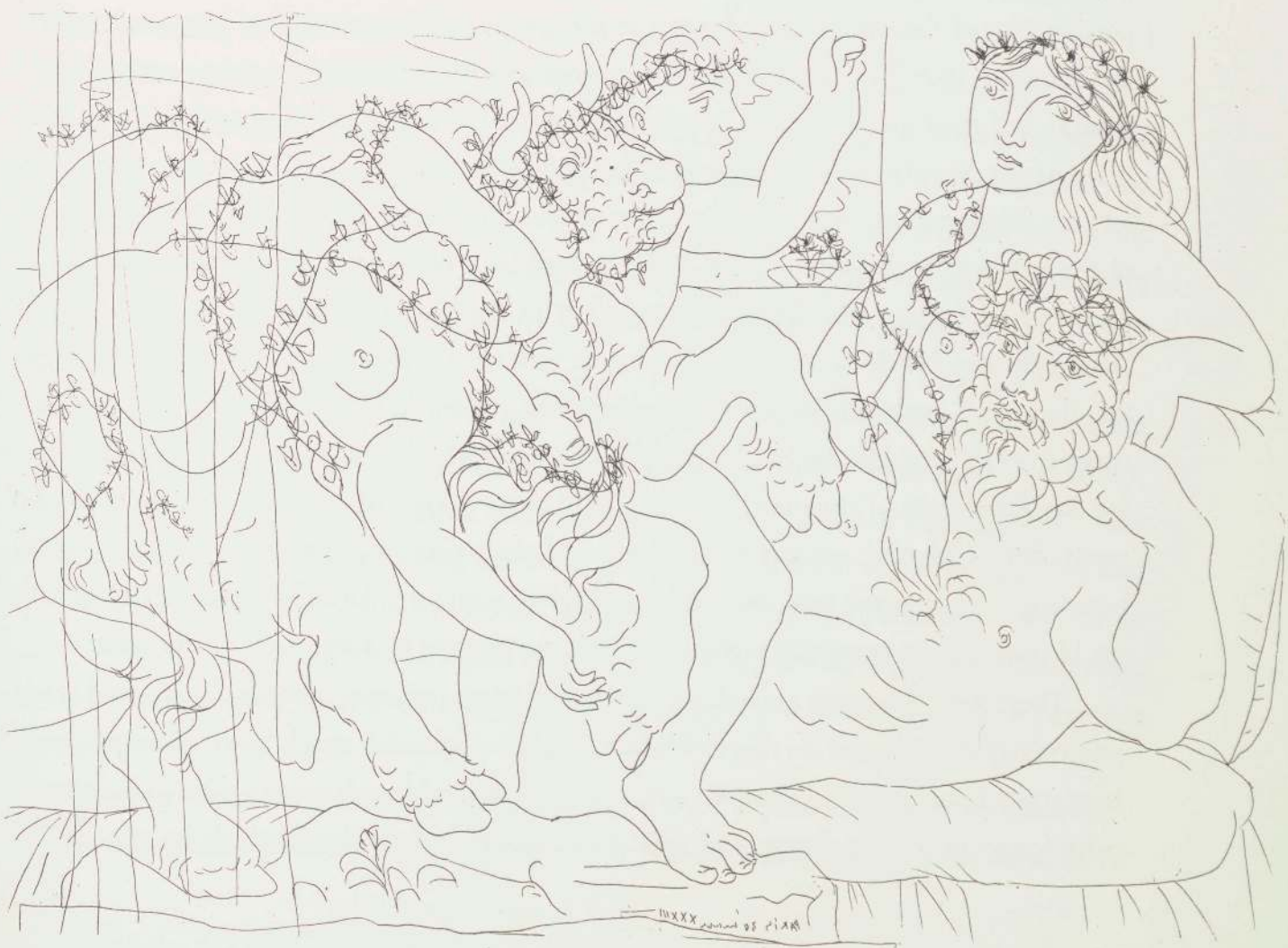
Frugal Repast of 1904, where the hands of blind men bring them satisfaction by feeling and caressing an object or a loved companion. All this considered, it seems likely that it is not the ponderous laurel-crowned sculptor himself with whom Picasso wishes to associate himself but rather the Minotaur. His powerful, earth-bound, lusty nature, his spontaneous, instinctive behavior, outrageous and yet endearing, make this analogy more appropriate. Nor has he anything in common with his forerunner, Harlequin, except his amorous devotion to women and his reputation as a rogue and an outcast from society, a reputation that endeared both characters to Picasso.

I do not wish to suggest that there is any serious division between Picasso the sculptor and Picasso the painter. On the contrary, throughout the great diversity of his work it is noticeable how closely knit are all forms of expression and in particular the two major arts in question. It is impossible to consider one without the other. There are a great number of drawings and paintings that are virtually projects for sculpture (pages 211-214) and many in which the form is so emphasized as to appear solid. In addition, the cubist movement was primarily an enquiry into our perception of form. It was during this period that the first painted constructions appeared (pages 58-64), offering new solutions for problems of two-dimensional and three-dimensional techniques. The application of color to sculpture, again an ancient practice, is one that Picasso uses as a sculptor when he puts color into cubist constructions and as a painter when he paints human features on the flat surfaces of his sheet-iron sculptures. The result of his frequent reversal of techniques and his disrespect for conventions is rich in unexpected combinations. Finally both arts become fused completely in his treatment of ceramics.

In his youth Picasso proved his talent as both a sculptor and a painter by becoming highly skilled in conventional styles and mediums. His earliest known sculpture is a small bronze *Seated Woman*, 1901 (page 50), which he modeled when he was twenty. The attitude of the figure is similar to the crouching women who clutch to their breasts their half-starved children in his paintings of the blue period. It is as though painting had not satisfied his desire to know his model, to embrace her with all his senses. The simplifications of the folds of her dress and the melting of the limbs into the compact shape of her body show that the young painter already had the sensibility of a sculptor, an opinion that is confirmed by two small but extraordinarily expressive bronze heads modeled by him some three years later. In these Picasso showed at once his interest in facial expression, a passion that he has never lost and that in our century has been seriously on the decline among artists in general. The *Mask of a Blind Singer*, 1903 (page

51), is an example of his power to convey character and action with dramatic insight. The eye sockets are empty and dead in contrast to the open mouth and tense lips. A complete antithesis is to be found between this tortured face and the *Mask of a Picador with a Broken Nose*, 1903 (page 51), where the eyes with their distant stare and the firmly closed mouth carry a strong extrovert expression. Other heads such as those of *Fernande*, 1905-1906 (page 53), and *Alice Derain*, 1905 (page 53), are equally revealing as character studies, but in the *Head of a Jester*, 1905 (page 52), other considerations make their appearance.

Picasso has told how he modeled this head late at night after returning from the circus with Max Jacob. Although in the early stages the clay took the appearance of his friend, he continued to work on it until the only likeness to his model was in the lower part of the face. He had become more interested in the way a rough broken surface caught the light and in adding the crowning complement of a jester's cap. Other sculptures of this period were more experimental and have not survived.



In the summer of 1905 Picasso paid a short visit to Holland. Seen against the flatness of the landscape, the opulent forms of the Dutch girls inspired him to capture their massive charms in sculpture as well as in paint. The painting of a nude known as *La Belle Hollandaise* is a well-known example of his first attempts to convey the sculptural qualities of the human form in his paintings with subdued colors, as he did later in the colossal nudes of the early 1920s (page 212). With the exception of the bronze kneeling figure *Woman Combing Her Hair*, 1905-1906 (page 49), an example of Picasso's power to realize the massive, rounded strength of a nude with tenderness and charm, the sculptures that followed show a movement toward simplicity and stylization. In his first enthusiasm of 1905 he was tempted to make sculpture his major preoccupation. However, this did not happen.

During the revolution in his attitude toward painting that reached its crisis in the winter of 1906-1907 when he painted *Les Femmes d'Alger* (page 211), two surprising new influences made themselves felt. Both came from sculpture hitherto unknown or unappreciated. He first became aware of the archaic vigor of pre-Roman Iberian sculpture (page 211), which had recently been found in excavations near his native town Málaga, and of a polychrome portrait bust of the same period, known as the *Lady of Elche*, which had been acquired by the Louvre in 1897. Their unorthodox proportions and their robust lack of refinement attracted Picasso, and these qualities soon made themselves felt in his own drawings and paintings and brought a new vitality into his work. This influence however soon became merged with another discovery that was to play an even greater role in the growth of his understanding of the significance of form. African sculpture had been discovered by his friends Vlaminck, Matisse, and Derain, who had begun to collect masks and wood carvings as early as 1904. Although they felt the attraction of the exotic associations and the emotive power of Negro art, they were unable to incorporate its significance into their own work. Picasso, to their consternation, combined both the influence of Iberian and African sculpture in his great painting *Les Femmes d'Alger*, but it took him many years and devious excursions before he resolved the profound and subtle implications of these two influences in sculpture. Painting, however, served in some ways as a testing ground for sculpture. Already in 1908 he reduced his use of color almost to monochrome to allow the sculptural to assert itself unconfused.

There were, however, some direct results of African influence in three-dimensional work, particularly in the wood carvings, of which there is a splendid rough-hewn example dating from 1907 (page 55). For these he sometimes made working drawings with indications in color (page 211). The abrupt and radical changes of style through which he was passing

tore him away from such direct influences and set him on a path that was to lead him to the discoveries of cubism.

Cubism can be described as a movement among painters toward the sculptor's three-dimensional problems. Its preoccupation with form and the desire to become conscious of an object from all sides, even entering into its inner structure in order to understand it, was opposed to former movements that had been concerned with impressions of color, atmosphere, and outline. In the tearing apart of the external appearance of objects, Picasso and Braque had set themselves the task of penetrating into reality and analyzing form into separate geometric components while presenting simultaneously several views of the same object, as though the spectator were walking round it or turning it over in his hands. The results were so convincing that for a while more ordinary ways in three-dimensional sculpture of arriving at a similar effect did not interest Picasso and never then or in later years held Braque's attention for long. Apart from three small isolated studies, one of a head and two of apples, modeled in 1910, the only examples of cubist sculpture in the round are the *Woman's Head* of 1909 (page 56) and the *Glass of Absinth* (frontispiece). Of the former we know something of Picasso's reactions. According to Gonzalez, Picasso said that in early cubist paintings "it would have sufficed to cut them up—the colors, after all, being no more than indications of differences in perspective, of planes inclined one way or the other—and then assemble them according to the indications given by the color, in order to be confronted with a 'sculpture'."³ The cubist methods Picasso had begun to use in painting were in fact closely related to sculpture, and in the *Woman's Head*, on which he had set to work in Gonzalez' studio, he wished to apply them literally. He was determined to see how far he could revolutionize the perception of an object in three-dimensional technique.

Talking of this recently he said to me, "I thought that the curves you see on the surface should continue into the interior. I had the idea of doing them in wire." This solution, however, did not please him because, he added, "it was too intellectual, too much like painting." This indeed suggests that he was looking for more primitive qualities in sculpture and also that momentarily he was not inclined to pursue this analysis in depth any further. He decided on a compromise, in which the head retained its solidity and volume, while the surface was broken up into facets closely related to the analytical geometric planes he had used in cubist paintings inspired by the same model.

Having solved the problems presented by this particular piece, Picasso abandoned sculpture in the round almost entirely for about twenty years. However, during this time the far-

reaching discoveries of cubism led him to a new form of union between the two arts. In November 1913 the poet Guillaume Apollinaire became editor of a monthly review, *Les Soirées de Paris*, and published four reproductions of cubist constructions made by Picasso. These met with fierce disapproval from the subscribers and proved nearly fatal to the review. The constructions were the logical development of the cubist collage, an invention that had saved cubism from becoming an esoteric abstract style by the introduction of scraps of newspaper, cigarette packages, or similar evidence of real objects among, and creating a contrast to, the illusions of painting. These constructions (pages 58-64), often brightly painted, broke the rules which demanded that a painting should remain two-dimensional and circumscribed by its frame; they came more into the category of the bas-relief, a compromise between two- and three-dimensional art. But this was not the only reason for the disapproval they aroused as outrageous innovations. The materials used by Picasso were of the most commonplace kind and therefore supposedly unworthy of a work of art. Any fragment of paper, wood, tin, cardboard, or string that suited his purpose was enlisted into this attack on former standards. The result was a composition in depth not contained within a frame, a revolutionary conception of new possibilities in both sculpture and painting.

Among the constructions there is, however, one small but notable three-dimensional polychrome sculpture, the *Glass of Absinth*, 1914 (frontispiece). It is still very close to those cubist still-life paintings and collages in which a wine glass appears (page 211), so dissected and recomposed that we are made conscious of its transparency, its roundness, and its essential hollowness as a container of liquids. The *Glass of Absinth* combines in a playful way varying degrees of reality. On top of the glass is placed a real absinth spoon holding a replica of a lump of sugar, but the glass is opened up in cubist fashion to show the surface of the liquid within. Each of the six bronze casts of the original wax sculpture was decorated differently by Picasso with a variety of textures or bright contrasts of lines and pointillist color. An opening in the side of the glass gave the appearance of transparency characteristic of all cubist constructions. The unbroken surface that received such respect and care in Picasso's early, more conventional sculpture had already begun to disintegrate in the *Woman's Head* of 1909; but cubism required a deeper penetration, which was to be carried further in the constructions. Here the object, usually a guitar or violin, was made to exist in depth by gaps and open spaces between its dismembered parts, giving simultaneously a sensation of transparency and solidity.

Unconcerned with their durability, Picasso chose to make the constructions in fragile materials, often using no more than pieces of cardboard painted and bent into shape, with

strings stretched across from point to point. Unlike the *Glass of Absinth* and other constructions made in recent years they were not cast in bronze. The flimsy materials he used made this impossible. In consequence many of them exist no longer. It is therefore all the more surprising that they should have had such a rapid and widespread influence over sculptors who were looking for new methods of expression and new ways of extending the possibilities of their art. They are in fact the origin of the modern conception of sculpture that is built in space rather than modeled. One of the first indications of their influence is to be found in *Les Soirées de Paris* of June 1914, where Apollinaire published four reproductions of the latest works of Archipenko, two of which were polychrome constructions in wood, glass, and tin. About the same time (1914-1916) Vladimir Tatlin, who had met Picasso in Paris before returning to Russia, began to make his "corner reliefs," though his approach, unlike Picasso's, was purely abstract.

As a poet and the first interpreter of cubism, Apollinaire had realized the momentous importance of Picasso's use of sculptural volumes created in space. In his book *Le Poète Assassiné*, published in 1916, he tells a fantastic story of the monument designed in honor of the murdered poet by the artist he calls "l'Oiseau de Bénin" and who is meant to be Picasso. In the Bois de Meudon, l'Oiseau de Bénin chooses a site in a clearing where, discarding materials such as stone and bronze as "too old," he hollows out "a deep statue in nothing, like poetry and like glory." Then, having dug a life-size hole in the ground, he sculpts the interior in the likeness of Croniamantal, the poet, "so well that the void had the shape of Croniamantal, that the hole was filled with his phantom."⁴

Comparable with the constructions, but on a larger scale and equally transitory, were the giant figures of the "Managers" (page 212) designed by Picasso for Cocteau's ballet *Parade*. It was produced in Paris in 1917 by the Russian Ballet of Serge Diaghilev, and again Apollinaire showed his enthusiasm by writing in his introduction "that he saw in it the starting-point of a series of manifestations which should completely alter both arts and manners."⁵

Ignoring the revolutionary sculptural consequences of the cubist constructions, Picasso put all his energy into painting; and it was not until more than ten years later that he began to develop in three-dimensional sculpture the ideas launched so brilliantly in the constructions. However, his painting was never distant from sculpture. The massive nudes of the classical period of the early twenties (page 212) have much in common with the modeling of his early bronzes. Also there is a remarkable series of drawings made in 1924 (page 212), which were

later published by Vollard to embellish his edition of Balzac's *Le Chef d'oeuvre inconnu*. They appear at first sight to be abstract doodles made up of lines with dots where they cross, like the knots in a net. But with Picasso art is never abstract, and if they are compared with the still-life paintings of the same period it becomes clear that they are variations on recurring themes. They are in general based on the shapes of musical instruments, particularly the guitar with its anthropomorphic associations; and like the cubist constructions they are a conception of transparent three-dimensional form. In this light the drawings become a logical step between the constructions and the next development in Picasso's sculpture, the iron and wire sculptures of 1928-1929. In these latter space has been enclosed by lines, and the three-dimensional form they draw in the air is based on a human figure surrounded by planes that create walls or



windows around it (page 65). A central transparent, ovoid form is enclosed by its transparent environment, giving an architectural homogeneity that it would be impossible to create in any other way. Together these works give us an idea of the close association between drawing and sculpture in Picasso's mind, in spite of their being some four years apart in date.

During this interval there is, in fact, a convincing example of the continuous dialogue between two- and three-dimensional means of expression. An almost identical resemblance occurs between a small painted metal construction of a circular head with a tripod as its base and the figure of the painter in a large canvas, the *Painter and His Model*, painted in the same year, 1928 (page 212).

But Picasso has not always wished to complete the dialogue. There are paintings and drawings of this same period that appear to be projects for sculpture (page 213). Their forms are so definitely modeled in light and shade that the transition could easily be made, but perhaps owing to his distaste for copying his own work this happened only indirectly. It is in his drawings, however, that there is the most convincing proof that he thinks and acts both as painter and sculptor. They have often been his means of exploring the subject he has had in mind and of deciding which medium was the one in which the final expression should take shape. This method has often served him well. At other times he has been guided by the material he has found or by the spontaneous development in which the material itself seems to work in collaboration with him.

Examples of the first process are the development of the cubist *Woman's Head* of 1909 (page 56), for which there exist several drawings (page 211), and the *Man with Sheep*, 1944 (pages 106-107). For this figure Picasso produced a great many drawings (page 214), large and small, before he decided which medium he should use. When finally it was clear to him that it should be a sculpture, modeled in the round, rather than a painting, the figure was completed with incredible speed.

The range of drawings for sculpture is also interesting in its great variety. Many drawings are given strong three-dimensional modeling using light and shade to obtain volume in the classical way. Some of these, dating as far back even as 1907, were never translated into sculpture but retained their three-dimensional qualities in paintings; whereas others were given solid form. When in later years Picasso became deeply impressed by Grünewald's Isenheim Crucifixion, he made from it drawings that amount to a sort of vocabulary of fantastic shapes, a process he carried further in the sheets of drawings made in 1933 of fantastic anatomies composed in the manner of Bracelli (page 213). None of these were translated literally into

sculpture, although we often recognize the shapes reassembled in bronzes of later periods.

Perhaps the style that is both the simplest and the most demanding on the imagination is the line drawing in which the empty space contained by the line becomes mysteriously filled with form. This is true of representational line drawings such as we find in the etchings of "The Sculptor's Studio" and also of abstractions such as the cubist drawings and those astonishing statements of form in space used as decorations for *Le Chef d'oeuvre inconnu* (page 212) that are the forerunners of the space sculptures.

There are also working drawings such as the study for the Chicago Civic Center sculpture (page 214); closer still is the drawing of features on the flat surfaces of the sheet-iron sculptures themselves. There is in fact a unity of thought and of means that permits Picasso to employ his talent as a draftsman at any time throughout his work, whether it be purely graphic, or combined with collage, or three-dimensional sculpture.

All art to some degree implies a metamorphosis, a change of identity, at least in the material of which it is composed. The surrealists, with whom Picasso had become closely associated from the early twenties, saw in this an important challenge to conventional conceptions of reality and a fertile ground for the germination of poetic images. It is here that we find a close link between the theories of Breton and the developments in Picasso's sculpture that took place during the years between 1928 and 1935. This period for Picasso began with a small modeled sculpture, called *Metamorphosis*, 1928 (page 213), which coincides in date with a painting of the same title and subject. These works suggest a living organism with many attributes of the female form, but are composed in such a way that it would be wrong to describe them by such a definite title as "Woman." They are so compounded of what we know during our waking hours and what we recognize as a vision from our dreams that they escape categorical definition. By their ambiguous nature and convincing power, they acquire an independent reality. From this it can be implied that reality can never be satisfactorily stated except by paradox and that in Picasso's view the consciousness of contradiction and dialectical opposition is the guide to a new and clearer perception of truth. It is these tensions, he has stated firmly, that interest him rather than the search for a harmonious equilibrium. "I want to draw the spirit," he has said, "in a direction to which it is not accustomed and to awaken it."⁶

The great outburst of activity that had begun with the space constructions of 1928-1929 continued with metal sculptures composed of rough pieces of iron welded together. Fragments

of machinery, kitchen utensils, and any piece of scrap that suited his purpose were incorporated. They were the most imposing sculptures he had yet realized. The biggest, the *Woman in the Garden*, 1929-1930 (page 67), is nearly seven feet tall. It incorporated its immediate environment in a more literal way than the space constructions, and the use of metal rods and sheet iron offered opportunities for new developments. In these works Picasso also began to exercise his genius for finding objects whose identity could be changed according to how and where they were placed in relation to the other parts of the sculpture. He obliged a metamorphosis to take place in individual parts as well as in the whole—a process that he has developed brilliantly in more recent years and that has since been widely used by sculptors in many parts of the world.

An example of the way in which Picasso mingles his theories and his work is his sudden return, shortly after making his wire drawings in space, to sculpture of a very different kind, more compressed in form than any he had ever attempted. In 1931, taking long narrow pieces of wood, he whittled out of them a series of slender figures that because of their proportions appear to have the stature of giantesses (pages 70-71). This ability to give scale to small objects so that they appear to be colossal is present throughout his work.

When Picasso makes a new discovery he does not continue to exploit it exclusively for long, nor did he at this time confine his energies to constructed sculptures. Remembering his early interest in the treatment of surfaces and the unifying virtue of the skin that encloses the body, he modeled in clay or plaster the group of monumental heads referred to earlier (pages 74-77). These began in 1931-1932 with the bust and bas-relief head of a girl, Marie-Thérèse Walter (pages 73-74). Starting from lifelike portraits he proceeded to treat her classical features with greater freedom, incorporating other influences, such as the exaggerated nose that might be ascribed to an imposing Baga mask which for years decorated the entrance hall of the château de Boisgeloup.

He relates that one night he built up a very complicated construction of wire, which looked incomprehensible until by chance his lamp projected the shadow on the wall. At once this looked to him like the profile of Marie-Thérèse. "I went on, added plaster and gave it its present form," he said, explaining: "When you work you don't know what is going to come out of it. It is not indecision, the fact is it changes while you are at work."⁷

Picasso during the Boisgeloup period was prolific, and there was great variety in his output. In addition to many new conceptions of the female form there are two important animal sculptures: the *Cock*, 1932 (page 83), and the *Heifer's Head*, 1932 (page 82). There

is also a *Head of a Warrior*, 1933 (page 87), crowned with a crest like a Roman helmet, a sculpture in which Picasso has enjoyed aiming his humor at the popular conception of the hero.

A field that has given him great scope for treating conventional ideas with disrespect opened up when making dolls for his children, as he began to do during the thirties, and has continued at intervals since. The richest variety and the most surprising inventions come from his apt use of commonplace materials (pages 89-93). His desire to play, never entirely absent, is given full rein, and while he proceeds to bring a doll to life from the most unlikely scraps of waste he enjoys himself in the same way as the child for whom it is made. In this game the sophisticated research that went into cubism, the metamorphoses of surrealism, and the skill and cunning with which he can juggle with appearances all play their part with unimpeded spontaneity.

Paradoxically it was during the occupation of Paris, when materials were most difficult to obtain, that Picasso's production of sculpture reached a new intensity. The wartime sculpture was predominantly of the kind that relies on mass, texture, and surface tension, with metamorphic elements often playing an essential role. With the help of eager friends, many pieces were cast in bronze in spite of enemy restrictions. Casting gave unity to sculptures that were composed of heterogeneous elements, but to counterbalance the deadening effect this unification might produce, the bronze casts were given a new interpretation with paint.

In the great bronze *Man with Sheep*, 1944 (pages 106-107), however, Picasso chose to use simple and direct methods. More than a year before, he had begun to make studies of a bearded man holding a frightened sheep in his arms, and clearly because of this careful preparation he was finally able to achieve the modeling of the seven-foot figure in a day. On an already constructed metal armature he rapidly built up the figure with balls of clay, but not without moments of suspense when it seemed to Paul Eluard, who was present at the time, that the whole statue was about to collapse. The visual language he chose for this work was of immediate appeal. As though he wished at that time to make a communication easily understood by all, he deliberately took this archetypal theme to express himself in familiar terms. In doing so he sacrificed neither vigor nor tension. The surface treatment recalls the rough texture of the *Jester* of 1905 (page 52), but it has none of the melancholy softness of the blue period. The active play of light caught by the rugged epidermis, combined with the directional accents in the uneven texture, emphasize the man's rigidity in contrast to the confused struggles of the sheep.

The development in the link between the man and the sheep is interesting to follow. In the drawing of March 30, 1943 (page 214), the shepherd is the loving father who clasps a confident lamb to his bosom, but in the sculpture their relationship has changed fundamentally. There is no longer an ideal bond of love between them; this is replaced by a more realistic state of tension caused by necessity. The struggling animal no longer enjoys the protection of its master but submits to it perforce, putting to test the man's strength. The power of the relentless trap in which it is caught can be felt in the knotted sinews of the forearm and the firm grip of the hand. The man's reliance on his physical strength makes it obvious that in an ambivalent way the good shepherd is the shepherd who preserves his flock not for their immediate good but ultimately to be devoured by human society.

Another example of the eloquence with which Picasso can make the surface of his sculpture speak is found in the *Death's Head* (page 108), made in the same year. In this bronze the exterior has received an inverse treatment; instead of being given a rough surface to enliven it, it has been made smooth and covered with indentations like scars tearing into the dead,



polished covering of an empty vessel. This should be compared to the effect of fullness produced by another smooth surface, the tightly stretched skin of the breasts and belly of the *Pregnant Woman*, 1950 (page 125), in order to realize, among other things, the power with which Picasso can arouse two opposite reactions from the quality of smoothness. In the latter the effect was obtained simply by building three earthenware pitchers from a rubbish heap into the modeling of the body.

Although he often reminds us of his consummate skill in the more traditional techniques of sculpture, it is in his less conventional moods that Picasso provokes the most widespread reaction. His tactics, particularly his use of humor, affect us deeply and unexpectedly. In this field the wartime bronzes such as the *Woman with Apple*, 1943 (page 103), "*La Madame*," 1943-1944 (page 102), and *Figure*, 1944 (page 99), are of great importance. They are highly complex in technique and are the heralds of a long series of sculptures that rely on modeling, impressions on the surface of borrowed textures, and the assemblage of objects. Sometimes



these things, picked up anywhere, are allowed to keep their identity, while at other times they are transformed and become something completely different.

The poetic value of ambiguity has become a factor of major importance in the art of this century. Picasso, who, to quote Paul Eluard, holds in his hands "the fragile key to the problem of reality"⁸ has always been willing to probe our complacency about the identity of an object by showing that in certain circumstances it can mean something surprisingly different from the accepted interpretation. In consequence an equation such as "bicycle saddle plus handlebars equals a bull's head" (page 109) has the disconcerting quality of a joke that contains serious implications. With the eye of a hawk and the cunning of an alchemist, Picasso assembled a series of important sculptures made from a rich variety of objects collected from beaches and rubbish dumps. Apart from their aesthetic values they induce a metaphysical enjoyment that is not far distant from the doubt and disquiet provoked by Hieronymus Bosch.

With the wealth he found daily in the rubbish around him in Vallauris, Picasso produced some memorable visual puns, such as the head of the *Baboon and Young*, 1951 (page 134), made of two small automobiles found among his son Claude's toys. There are other smaller pieces, such as the little painted bronze *Woman Reading*, 1952-1953 (page 135), which are made of rough pieces of wood, nails, and screws. They are astonishing for the grace and charm extracted from banal material. These metamorphoses are Picasso's way of doing the impossible things the legendary sculptor dreamed of as he gazed into his goldfish bowl, the making of which requires the powerful, seductive, and outrageous innocence of a Minotaur. In the *Goat Skull and Bottle*, 1951-1952 (page 132), a composite sculpture unified by being cast in bronze and painted, the rays of light coming from the candle planted in the neck of the bottle are long, sharp carpenter's nails. The comparison between nails and penetrating light is a beautiful metaphor, a discovery that would be thought sufficient for one sculpture by most artists; but in this bronze smaller nails bristle between the horns of the dead animal with different meaning. They are a reminder of its former strength. In both cases the realm of sculptural expression is enriched. Another attack on the impossible is found in the *Little Girl Skipping Rope*, 1950 (page 128). The limp rope itself becomes her support. The girl, her weight emphasized by the clumsiness of her boots, sails through the air above a hard metal flower. This concentrated sequence of absurdities gives exuberance and life to this emblem of nonsensical high spirits. There are other examples in which similar methods, which might have become restrictive or clumsy, result in tense and graceful sculptures such as the *Crane*, 1952 (page 133), and the *Angry Owl*, 1953 (page 135). The choice of materials in this last appears to be a deliberate

expression of anger and aggressiveness. Pincers, screws, nails, and barbed metal fragments have served the artist well in the transformations he has brought about.

In spite of a continuous flow of new invention, Picasso did not abandon the discoveries he made in earlier years. Two large bronzes of flowers show how he could still give a new sense to a cubist technique. In the *Bunch of Flowers*, 1953 (page 137), he used the device of splitting open the closed form of the jar so as to appreciate it internally as well as externally, but with the flower, fragile and expansive by nature, he has taken the opposite line. He has made it solid, tightly packed like a bud ready to burst, and added delicate symbolic drawings of plants on the surface. In the other bronze, *Flowers in a Vase*, 1953 (page 136), it is the daring and irrational way of presenting flowers that is astonishing. To give that which is frail and ephemeral a solid and resistant appearance is the antithesis of all the principles of representational art. Picasso's blossoms are an enduring celebration of the triumph of flowers.

Since 1947 Picasso's activity as a sculptor has been accompanied by his work on ceramics (pages 120-123, 138-143, 196-197). According to Georges Ramié in whose pottery, la Madoura, in Vallauris Picasso has worked for nearly twenty years, "The rare and magnificent factor in his ceramics is his hands."⁹ The manipulation of clay comes to him as naturally as does his skill as a draftsman. His supple, sensitive handling of the material produces forms that have the fullness of ripe fruit or the sinuous strength of a snake. Taking a pot fresh from the potter's wheel he kneads and twists it, and without losing the original fullness of its form a common vessel becomes the lithe body of a young woman or the fluttering shape of a brooding dove. "To make a dove," he has said, "you must first wring its neck."¹⁰ Ceramics have given Picasso a wide field for experiment in which the element of chance, so frequently his ally, plays an important part. The boldness of his treatment has often alarmed his expert assistants, but they have had to admit, after almost every firing, that he can achieve effects impossible to all others.

Ceramics have the attraction for Picasso of combining painting and sculpture with utilitarian function. He has pursued each of these paths. There are tiles on which he has painted with boldness and sensitivity and a wide range of plates, vases, and pots. In his ceramic sculpture two of his most fundamental talents come equally into play: his ability to model clay in his hands and to draw rapidly with his brush on the surface. As a result he arrives at a complete fusion of sculpture and painting.

Picasso's love of modeling produced in 1945-1947 a series of small female figures that

had in them the same primitive life that is to be found in the Catalan whistle figures, one of the oldest forms of popular art still existing in Mediterranean countries. Picasso's clay figures, now cast in bronze (pages 110-114), are a proof of his great respect for the most humble and yet most enduring traditions, which he combines with an unparalleled audacity of invention.

In a less distant way his most recent phase in sculpture can be traced to primitive origins. His painted sheet-iron sculptures are born from childhood games. When he was a boy he used to amuse his sister Lola by his dexterity with scissors and paper. He could make dolls, animals, and fantasies with magic speed. Running parallel with the immense variety that is characteristic of Picasso's work is the continuity with which throughout his life he has followed up his invention. He turned this talent—which for the amusement of friends can transform a wire from a champagne cork into a ballet dancer, and torn paper into creatures of fancy—to less ephemeral things. There are photos by Brassai of some twenty folded-paper sculptures made in 1943 (page 214) that are all extraordinarily alive, but it was not until 1953 that he



found the means of enlarging and solidifying the small fragile maquettes by having them cut out and folded in sheet metal. In some cases the features of a face are painted on the surface; in others, drawn with arc welding. The result combines the two-dimensional significance of the drawing, the three-dimensional planes of the bent sheets, and the transparent space between the flat surfaces (pages 148-155, 169, 174-195, 198-206, 208). An illustration that stresses both the simplicity of Picasso's methods and the visionary foresight with which they are conceived is given by Lionel Prejger, who worked on their construction. He says that he was first presented by Picasso with a large sheet of brown paper on which a strange octopus-like shape had been drawn. "That is a chair," said Picasso, "and you see there an explanation of cubism! Imagine a chair that has been run over by a steam-roller, well, it would produce something like that."¹¹ Picasso then cut out the shape and folded the paper along lines he had already drawn, the final result being the *Chair*, 1961 (page 175).

The sheet-iron sculptures are all carefully planned. With a delightful economy of means the simple sweeping curves of their outlines and the subtle play of light and shade on their surfaces combine to give them a sense both of movement and solidity. In many of them there is the clear-cut profile of Jacqueline, Madame Picasso; others are reminiscent of cubist constructions by the impression of transparency they establish. But whether they are birds, animals, or human figures they all possess the tensions and movement existing in life.

A further example of the continuity of Picasso's ideas is found in the attention he has given to the relationship between sculpture and architecture. It is already noticeable in drawings and paintings around 1930, which reveal him to be the potential architect and builder of fantastic sculptures large enough for people to live in. There is an important series of charcoal drawings of strange pregnant anatomies standing with monumental solidity against an empty horizon (page 213). He has said he had the idea originally that they should be built as monuments and placed along the Croisette, the seafront at Cannes. However, he changed his plan and, as he told D. H. Kahnweiler at the time, "I'll have to make paintings instead because nobody's ready to commission one from me."¹²

Recently, watching the rash of skyscraper hotels that sprout up around him along the coast, he has taken his imaginary projects further and filled large sketch books with drawings for buildings twenty stories or more high, like colossal sculptures on stilts. On their curved surfaces are balconies. The sweep of terraces and low domes gives (since Picasso's fundamental approach to everything is anthropomorphic) a sensation of organic life. "Why shouldn't you use curved surfaces for walls?" he said to me in conversation. "I would like to make houses

from inside—like a human body, not just walls with no thought of what they enclose.”

In the last few years the means of realizing some of his dreams of monumental sculpture has presented itself. Immense sandblasted concrete sculptures have been constructed by Carl Nesjar from Picasso's maquettes, made originally of tin or cardboard. The enlargement has always called for careful consideration using intermediary stages, as in the case of the *Woman with Outstretched Arms*, 1961 (pages 192-193).

The most important of his gigantic sculptures so far achieved is the great head in sheet steel some 60 feet high that is now being erected in the center of Chicago. In 1964 Picasso conceived this sculpture in response to an invitation to design a monument for the new Civic Center in that city. He had been well supplied with information about the site, and he produced a model in iron about four feet high (page 207), which he insisted was to be enlarged precisely to the size required by the architects and engineers. No doubt the result will be very



close to his original conception, a noble and severe monument made up of solid forms and the void. The conception of a sculpture built in steel, composed of the profiles and surfaces of sheet metal, with open spaces contained in the gaps between them and areas enclosed by iron rods, is connected with discoveries made fifty years earlier. Its sources are in the cubist constructions of 1912-1914 (pages 58-64). The iron rods in the Chicago monument have affinities with the guitars of the cubist constructions, and the transference of the idea of a musical instrument to the head of a woman gives poetic echoes. The conception belongs to the "drawings" in space of the wire sculpture of 1928-1929 (page 65) and the composite iron sculptures such as the *Woman in the Garden* of 1929-1930 (page 67). However, it is unlike any of its predecessors. Even among recent work there is only the small *Head of a Woman*, 1962 (page 206), which has some of the same features, less convincingly resolved. In this way Picasso's dream of a great monument, which he expressed in charcoal drawings and paintings more than thirty years before, has been realized.

It is difficult to find an explanation for the considerable difference in attitude that Picasso has towards his sculpture and his painting. Since his youth he has regarded painting as the most obvious and legitimate of his resources, and with certain important exceptions he has always been willing to part with paintings. Sculpture has had for him a more personal attachment: he has always wished to live surrounded by it, and only since his eighty-fifth birthday (1966) has he allowed a full-scale retrospective of his sculpture to be shown, first in Paris and later in London and New York. In his preface to the catalogue of the Picasso seventy-fifth anniversary exhibition at The Museum of Modern Art in New York in 1957, Alfred H. Barr, Jr., regretted that it had not been possible to show more than a few of the important sculptures, saying: "Had the many major pieces still in Picasso's possession been available (as was expected), the artist would, I believe, have been revealed as one of the great sculptors of our time." It is now possible to form an opinion of the significance of this art in his life and to estimate his influence on the development of sculpture throughout the world in this century.

It is possible to divide his work roughly into five major categories: the early modeled sculptures, which rely on volume and surface tensions; the cubist bas-relief constructions, based on indications of the shape of objects in space and built up into a transparent conception of form; then, after a period of some years, the wrought-iron constructions and modeled plasters of the late twenties and early thirties; the sculpture of the war and postwar years, with its emphasis on the use of found objects, combined with plaster and cast in bronze; and finally

the sheet-iron and monumental sculptures with which he is still occupied. An important accompaniment during the last twenty years is his ceramics, in which the most primitive and fundamental motive for sculpture persists: the desire to mold clay in the hand. This immense panorama of his diverse styles in sculpture has now been assembled as the protean work of one man, and it will make clear to all that this aspect of his work can be considered a major element in his vast production. The current exhibition has at last given the opportunity to acclaim Pablo Picasso as a great sculptor and yet another reason to admire and wonder at the contribution he has made to our vision and our understanding of reality.

This essay is illustrated with four etchings from the series "The Sculptor's Studio," four from "The Minotaur," and one from "The Blind Minotaur." References are given on page 227.

Footnotes

- 1 Herbert Read, *The Art of Sculpture* ("Bollingen Series" 35:3, New York: Pantheon Books, 1956), p. 6
- 2 Milton S. Fox, ed., *Picasso for Vollard*, introduction by Hans Bolliger (New York: Harry N. Abrams, 1956), nos. 83-93
- 3 Julio Gonzalez, "Picasso Sculpteur," *Cahiers d'Art*, vol. 11, no. 6/7, 1936, p. 189
- 4 Guillaume Apollinaire, *Le Poète Assassiné* (Paris: L'Édition Bibliothèque des Curieux, 1916)
- 5 Roland Penrose, *Picasso: His Life and Work* (London: Victor Gollancz, 1958), p. 200
- 6 André Breton, "L'Ecart absolu générique," *L'Oeil*, no. 131, Nov. 1965, p. 36
- 7 Penrose, *op. cit.*, p. 244
- 8 Paul Eluard, *A Pablo Picasso* (Geneva, Paris: Trois Collines, 1947), p. 38
- 9 S. and G. Ramié, *Hommage à Picasso*, Petit Palais, Paris, 1966, n.p. (introduction to ceramics section)
- 10 Penrose, *op. cit.*, p. 325
- 11 Lionel Prejger, "Picasso découpe le fer," *L'Oeil*, no. 82, Oct. 1961, p. 29
- 12 D. H. Kahnweiler, *The Sculpture of Picasso* (London: Rodney Phillips, 1949)

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Rogi-André: *Pablo Picasso*, 1935. Collection of The Museum of Modern Art

CHRONOLOGY

*Concerned specifically with Picasso's sculpture, the following outline summarizes only briefly other aspects of his career, and omits some events of his life not related to this part of his work. The most recent general chronology of Picasso is contained in the catalogue of the exhibition *Hommage à Pablo Picasso*, held in Paris during the winter of 1966-1967. A chronological listing of exhibitions that include sculpture and ceramics is contained in the bibliography (pages 215-220).*

1881

October 25: born Pablo Ruiz Picasso at Málaga (Andalusia), Spain, to José Ruiz Blasco, a painter and teacher at the San Telmo School of Arts and Trades, and Maria Picasso Lopez.

1891

His father accepts position of art master at the Instituto da Guarda, a secondary school in Coruña. The family settles in an apartment close to the school. Pablo works in his father's classes and soon masters the academic techniques of drawing from casts, and painting; he even finishes details in his father's still lifes. Discouraged by his own artistic achievement, Don José recognizes his son's talent and hands over to him his paints and brushes.

1895

The School of Fine Arts (La Lonja) in Barcelona offers his father a post as professor, and the family stops off in Madrid, where Pablo visits the Prado for the first time. Through his father's position at the school he is allowed to take the entrance examination for the advanced class in drawing, which he passes brilliantly.

1897

The academic interests of his father and family friends and the school curriculum provide

insufficient intellectual stimulus to the young artist; he leaves for Madrid in October and is accepted in the advanced class at the Royal Academy of San Fernando, which he attends sporadically, not finding it any more challenging than the school in Barcelona.

1898-1899

Contracts scarlet fever and returns to Barcelona. Convalesces at Horta de Ebro (now called Horta de San Juan). Back in Barcelona, he joins the group of bohemian artists and poets at the café Els Quatre Gats ("The Four Cats"), among whom are Santiago Rusiñol, Miguel Utrillo, Ramón Casas, and Isidro Nonell, and the younger men Ramón Pichot, Sebastian Junyer-Vidal, Ricardo Canals, and Jaime Sabartés (who in later years becomes Picasso's secretary). These Catalan intellectuals interest him in the *fin de siècle* style of such artists as Toulouse-Lautrec, and attract him to other ideas and achievements in the arts of France and northern Europe. He also gains an appreciation of the Spanish masters El Greco, Velázquez, and Zurbarán, and of medieval Catalan art.

1900

First drawings published in the magazines *Juventut* and *Pèl & Ploma*. From October to December makes first visit to Paris. The dealer Berthe Weill buys three paintings.

1901

In Madrid briefly as art editor and illustrator of *Arte Joven*, a journal of which only two numbers appear. Returns to Paris in the spring. Has first exhibition at Ambroise Vollard's gallery. His paintings, reflecting his own limited funds and the life of the streets and cafés of Barcelona and Paris, have a pervasive melancholy, accentuated by cool, often blue tonalities, giving rise to the term blue period. The poet Max Jacob comes to the opening and seeks him out. Begins signing himself "Picasso," his mother's family name. First attempt at modeling: small bronze *Seated Woman* (page 50). Two small sculptures that soon follow, the *Mask of a Blind Singer* and the *Mask of a Picador with a Broken Nose* (page 51), are also related in mood to blue-period paintings.

1904-1905

Decides to remain permanently in France, and in the spring moves into a studio in a dilapidated tenement called the Bateau Lavoir, 13, rue de Ravignan (now Place Emile-Goudeau), which he occupies until 1909. Kees van Dongen and André Salmon are already there, and Max Jacob brings many other writers and poets, including Maurice Raynal and Guillaume

Apollinaire; it becomes known as the *rendezvous des poètes*. Among the artists Picasso sees about this time are the Spanish painters Canals, Pichot, and Juan Gris; the Spanish sculptors Manolo Hugué, Pablo Gargallo, and Julio Gonzalez; and, soon after, the French artists Derain, Léger, Rousseau, Matisse, and Vlaminck. Fernande Olivier, a fellow tenant in the building, becomes his mistress.

1905

Attracted to the life of the circus, he paints acrobats and clowns, his palette changing to warm tones, leading to the term rose period. Vollard casts a series of bronzes, among them the *Head of a Jester* (page 52). Work begins to interest American collectors Leo and Gertrude Stein and the Russian Shchukine. At the Salon d'Automne takes place the first showing of the fauves, a revolutionary group centering around Matisse; a special gallery of ten paintings by Cézanne especially impresses Picasso.

1906

Becomes acquainted with pre-Roman Iberian sculpture at the Louvre, some of which had recently been excavated; his paintings reflect their robust proportions and archaic features.

1907

African Negro sculpture had already been collected by Vlaminck, Derain, and Matisse, but Picasso makes his own discovery at the galleries of historic sculpture in the Trocadéro. Numerous studies made during the previous year now culminate in the painting *Les Femmes d'Alger* (page 211). Several carved wood figures show the same African influence (page 55). Meets D. H. Kahnweiler, who has opened a new gallery, and Georges Braque.

1908-1909

Begins close association with Braque. Together they develop the style that becomes known as cubism. Models small *Seated Woman* (page 57).

1909

Woman's Head (page 56), a portrait of Fernande closely related to his drawings and paintings in the analytical cubist style (page 211), is modeled in the studio of Julio Gonzalez. Moves to a larger studio at 11, Boulevard de Clichy.

1911-1912

Painting style gradually alters from the shaded, faceted planes of analytical cubism to the use

of flat color areas and pasted paper collage. In these works, references to his new mistress, Eva (Marcelle Humbert), appear, often in the form "Ma Jolie."

1912-1914

Principles of collage cubism applied to three-dimensional constructions of painted wood, cardboard, paper, string, and other commonplace and often ephemeral materials (pages 58-63).

1914

Models *Glass of Absinth* (frontispiece) in wax and makes six casts in bronze, each painted differently and incorporating a real spoon. Except for occasional experiments with construction, he then virtually abandons sculpture until 1928.

1914-1918

With the outbreak of war, Picasso is separated from many of his friends. Braque and Derain serve in the army. Apollinaire is badly wounded, and dies in the influenza epidemic of 1918. In 1915, Eva dies.

1917

Among other projects for the theater, with which he becomes deeply involved at this time, he designs the decor for Cocteau's ballet *Parade*, produced by Diaghilev's Ballets Russes; his costumes for the Managers represent cubist constructions on a monumental scale (page 212).

1918

Marries the dancer Olga Koklova. Takes an apartment at 23, rue la Boétie, and works there.

1920-1927

During the twenties, Picasso's production in painting is extremely varied. Almost simultaneously he devotes himself to ponderous neo-classic figure compositions (page 212), and to synthetic cubist works such as the two versions of the *Three Musicians*, 1921, and the *Three Dancers*, 1925. In 1924 he does numerous ink drawings (page 212) whose networks of lines become transparent violins and guitars, reminiscent of the cubist constructions and anticipating later wire sculpture. Associates with André Breton and the Surrealists and participates in the first Surrealist exhibition at the Galerie Pierre in 1925.

1927-1928

During most summers Picasso has spent holidays in the South, first in Spain, later in southern

France, and often at the seaside. In the summer of 1927, at Cannes, he uses surrealist distortion in strongly modeled drawings of bathers, conceived as designs for monumental sculptures to be erected along the promenade La Croisette (page 156). The following winter he carries out this idea in sculpture with a small metamorphic figure in plaster (page 213), and in the summer, at Dinard in Normandy, makes further drawings on this theme.

1928-1931

In Paris, in 1928, Picasso enlists the aid of Gonzalez in welding metal, and produces iron-wire space constructions (page 65) and the painted metal *Head* (page 69). These sculptures closely parallel the paintings he is working on (page 212). Other important assembled metal sculpture that results from the collaboration with Gonzalez includes the large *Woman in the Garden* (page 67), and *Head of a Woman* (page 68). Several large paintings of 1929, representing bathers with skeletal forms and now called "bone" pictures, carry on the sculptural theme. In August 1930 at Juan-les-Pins he begins a series of relief constructions of various materials covered with sand (page 72).

1931

Through the years, along with major projects, he turns to manual crafts, transforming lengths of twisted wire into human form and, in 1931, whittling small elongated figures out of frame molding (pages 70-71).

1932

Although he retains his apartment in Paris, he buys a small eighteenth-century château in Boisgeloup, a village near Gisors (Eure). He transforms the stables into studios of various kinds, and the coach houses into sculpture studios. Here he produces a series of over-life-size heads in clay and wet plaster (pages 74-77) of his new model Marie-Thérèse Walter, of whom he also does many paintings, and who becomes his mistress. June 16-July 30: retrospective exhibition at Galeries Georges Petit, in which seven pieces of sculpture (including those on pages 67-68) are shown. A wide variety of work follows, including further modeled pieces in clay and plaster, and relief constructions.

1933

In February does a group of drawings called *An Anatomy*—more studies for fantastic sculpture "bathers" (page 213). From March to May he produces 40 etchings on the theme "The Sculptor's Studio," finishing the series the following year with six more.

1935

Separates from Olga, after several years of estrangement. Ceases to work at Boisgeloup.

1936

Outbreak of the Spanish Civil War. Meets Dora Maar, who later becomes his mistress.

1937

Takes a new studio at 7, rue des Grands-Augustins to work on a mural commissioned for the Spanish Pavilion at the Paris World's Fair. *Guernica* begun May 1 and completed early in June. Two of the colossal plaster sculptures executed at Boisgeloup, one a head (page 75), and the other a nude, are placed outside the pavilion, the first time such work is seen publicly.

1939

Picasso is in Antibes when war is declared in September. He spends part of next year in Royan, near Bordeaux, returning frequently to Paris.

1940-1945

Remains in Paris during the German occupation. Paints and again takes up sculpture at 7, rue des Grands-Augustins, living in rooms adjoining the studio. With the help of friends, who take plasters to a foundry at night in handcarts, he casts a large number of bronzes, including earlier work done at Boisgeloup. The finished bronzes are brought back the same way at great risk of being confiscated by German patrols. His hands never idle, he creates whimsical objects out of the most unexpected materials, by simply adding a feather to a piece of scrap metal, sticking a paper flower into a crust of bread, or embellishing pebbles with carving and paint. Paper is torn to make masks, figures, and animals, which he will later develop in metal. Many of these inventions remain only in the photographs of Brassai (page 214) and Dora Maar.

1942

Begins a series of sketches of a bearded shepherd holding a sheep (page 214), which he plans to develop into a life-size sculpture.

1943

Meets Françoise Gilot, a young art student. Creates assembled sculptures incorporating actual objects, and impressing textures into plaster or clay (pages 98, 100-105, 109).

1944

Models *Man with Sheep* (pages 106-107) and *Death's Head* (page 108). In October, as a

tribute to his moral support of the Resistance, he is invited to show recent works at the Salon d'Automne; five sculptures are included (pages 75, 83, 97, 108-109).

1945

Models small figures in clay, continuing the series in 1947 (pages 110-113). Takes up lithography at the workshop of Fernand Mourlot. Françoise, by now his mistress, models for him.

1946

In spring goes to Antibes with Françoise. Director of the Antibes Museum, which occupies the Grimaldi Palace, offers him space and materials to paint. He leaves on permanent loan the paintings, drawings, etc. done there. Cement casts of two of the female heads of 1932 (pages 75, 77) have been added to the collection, now called the Musée Picasso.

1947-1948

In August 1947, revisiting the Madoura pottery of the ceramists Georges and Suzanne Ramié at Vallauris, near Antibes, he is delighted to see that the small figures he had casually modeled there the year before have been fired. This begins an intense interest in ceramics, which occupies him for more than a year. In 1948 he settles in the small villa La Galloise, later taking over an abandoned perfume factory for painting, sculpture, and graphics studios. In November 1948 a large ceramics exhibition is held at La Maison de la Pensée Française, Paris. Picasso has continued an enormous production in ceramics, including both sculpture (pages 120-123, 138-143, 196-197) and decorated bowls, plates, tiles, and urns of infinite variety.

1949

Buchholz Gallery, New York, shows 58 works, including the small bronzes of 1945 and 1947. This is the first of many Picasso exhibitions arranged by Curt Valentin.

1950

Continuing his work in ceramics, he also produces many modeled works to be cast in bronze, again using the found objects that over the years have distinguished his plastic art. Among these are such important works as the *Pregnant Woman* (page 125), the *She-Goat* (page 126) and the *Woman with Baby Carriage* (page 129) and *Little Girl Skipping Rope* (page 128). La Maison de la Pensée Française holds an exhibition of 43 sculptures dating from 1932 to 1943, and drawings of the forties.

1951

Cast of *Man with Sheep* is erected in Vallauris, and Picasso is made an honorary citizen.

1953

Retrospective exhibitions in Lyon, Rome, and Milan, in which sculpture is importantly represented. Using wooden boards and fragments of molding, he assembles and paints human figures (pages 146-147) reminiscent of dolls and other constructed figures of 1935 (pages 89-93) but on a larger scale. Françoise Gilot leaves Picasso.

1954

In April and May paints a series of portraits of a young girl, Sylvette David, and about the same time begins to work in sheet metal—cut, bent, and painted to create a series of busts and heads of Sylvette and of Jacqueline Roque, his new companion (pages 148-155).

1955

His estranged wife Olga dies. Moves to the large villa La Californie in the hills above Cannes. Retrospective exhibition in Munich, also shown at Cologne and Hamburg.

1956

Again builds figure constructions of scrap lumber, some of which he casts in bronze, such as *The Bathers* (page 156). Occasionally returns to this technique in later years, up to 1960 (pages 157-158, 160-161, 164-165).

1957

Seventy-fifth anniversary exhibition at The Museum of Modern Art, New York, including 42 bronzes of all periods. Subsequently shown in Chicago, and then in Philadelphia, where 75 ceramics, previously shown in London and Rotterdam, are added. This is the largest showing in America to date of his sculptural works.

1958

In March an exhibition of ceramics is held at La Maison de la Pensée Française. Paints a large mural for the new UNESCO building in Paris.

1959

A bronze cast of the 1941 *Head of Dora Maar*, donated by Picasso, is inaugurated as a monument to the memory of Guillaume Apollinaire in a square near Saint-Germain-des-Prés.

1960-1963

In November 1960 begins collaboration with Lionel Prejger in making large-scale sheet-metal sculpture, some, such as *Woman with Outstretched Arms*, over life size (page 193). With scissors, Picasso cuts the model directly out of paper or cardboard, then folds it to determine the form, marking the folds for the artisans who will cut the metal sheets. A remarkable three-dimensionality is achieved.

1961

Marries Jacqueline, March 13, and in June moves to present home, a large house called Mas Notre-Dame-de-Vie in Mougins, near Cannes.

1962

Renewing his interest in monumental sculpture, collaborates with Norwegian artist Carl Nesjar, who has developed a method of casting and sandblasting concrete (page 214). In April and May a large benefit exhibition, *Picasso: An American Tribute*, is held in nine New York galleries; includes a sculpture section at the Otto Gerson Gallery, containing 35 works from 1901 to 1960.

1965

Invited by the architectural firm Skidmore, Owings and Merrill to design a monument for the new Civic Center in Chicago. Completes a model in welded steel, 41 inches high (page 207), which is to be developed into a 60-foot-high sculpture by architects and engineers.

1966

From November 18, 1966, to February 12, 1967, *Hommage à Pablo Picasso*, eighty-fifth anniversary exhibition is held in Paris. Includes 284 paintings at Grand Palais; 205 drawings, 187 sculptures, and 116 ceramics at the Petit Palais; and graphic works at the Bibliothèque Nationale.

1967

From June 9 to August 13, the sculpture, ceramics, and several drawings from the Paris exhibition, principally from Picasso's own collection, are shown at the Tate Gallery, London. They also form the major part of the exhibition at The Museum of Modern Art, New York, from October 11, 1967, to January 1, 1968.

Unless otherwise noted, all works illustrated are from the collection of the artist

Kneeling Woman Combing Her Hair. 1905-1906. Bronze, 16 $\frac{3}{8}$ inches high. The Baltimore Museum of Art, Cone Collection







ABOVE: *Mask of a Picador with a Broken Nose*. 1903? Bronze, 7¼ inches high



BELOW: *Mask of a Blind Singer*. 1903. Bronze, 5⅛ inches high
OPPOSITE: *Seated Woman*. 1901. Bronze, 5½ inches high



Head of a Jester. 1905. Bronze, 15 inches high.
Collection Mrs. Bertram Smith, New York

OPPOSITE.

ABOVE: *Fernande.* 1905-1906. Bronze, 13 $\frac{3}{8}$ inches high

BELOW: *Alice Derain.* 1905. Bronze, 10 $\frac{3}{8}$ inches high





LEFT: *Head of a Woman*. 1906. Bronze relief, $4\frac{7}{8} \times 2\frac{1}{4}$ inches.
Joseph H. Hirshhorn Collection

RIGHT: *Mask of a Woman*. 1908. Bronze, $7\frac{1}{2}$ inches high.
Collection Mr. and Mrs. Sampson R. Field, New York

OPPOSITE.

ABOVE: *Figurine*. 1907. Bronze, after carved wood, $8\frac{3}{8}$ inches high

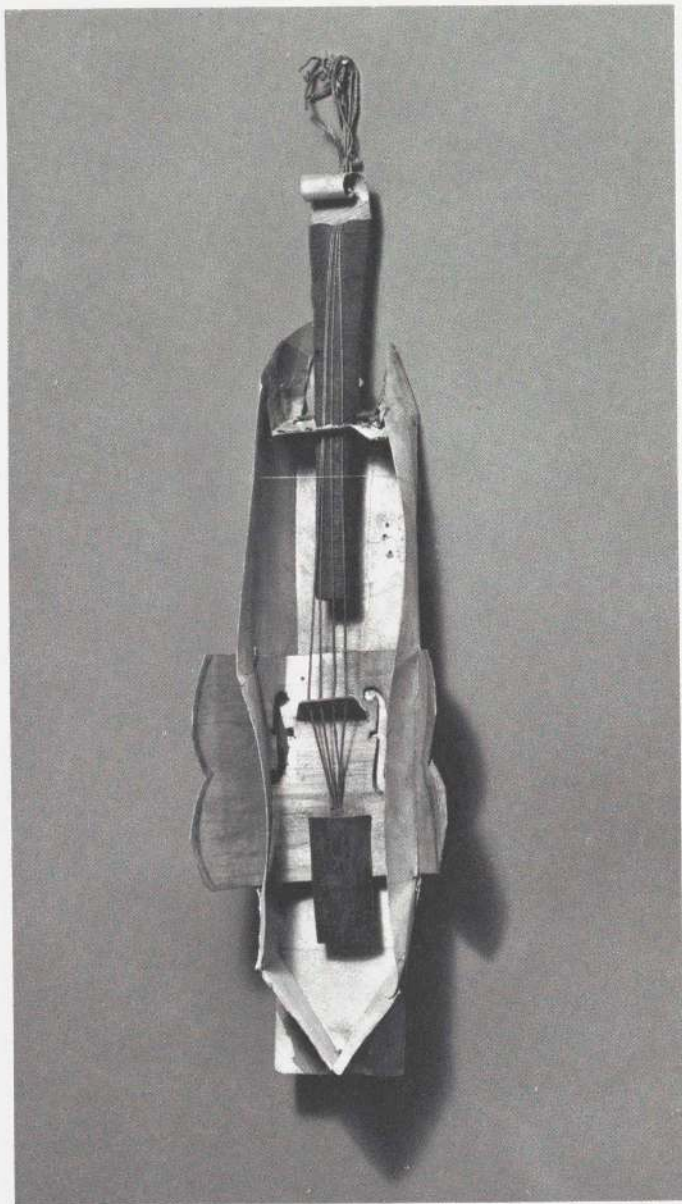
BELOW: *Figure*. 1907. Wood, $32\frac{1}{4}$ inches high

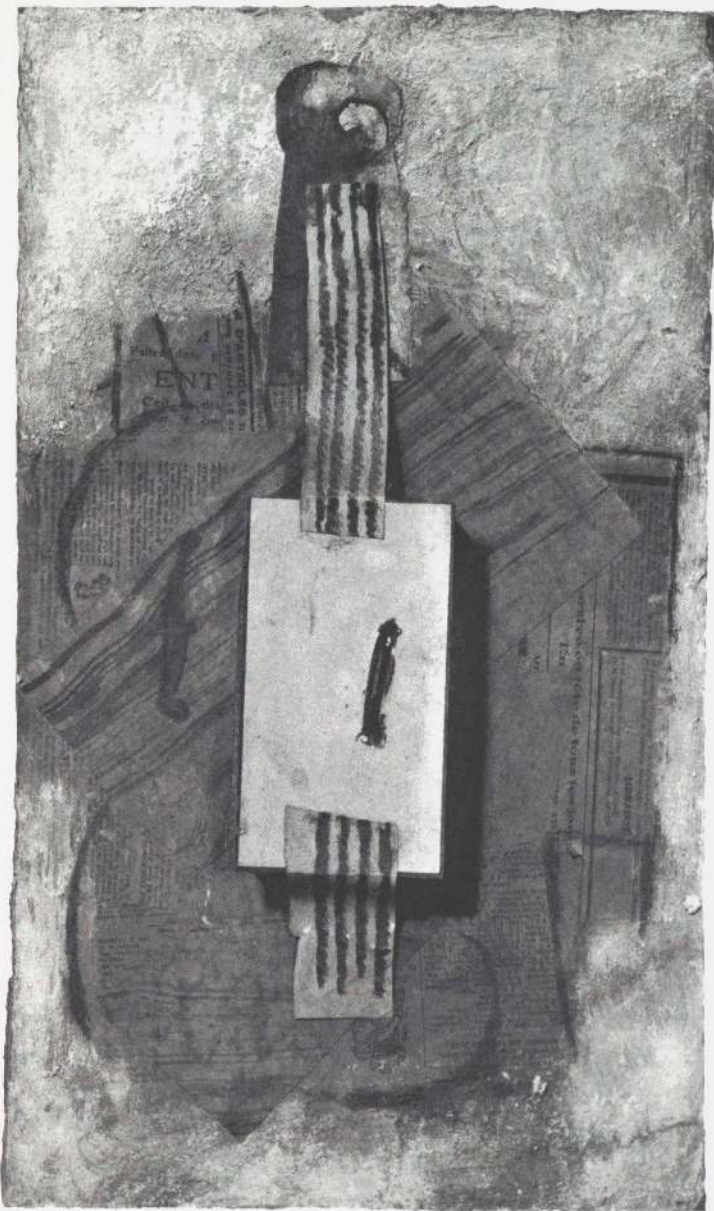




BELOW: *Seated Woman*. 1908. Bronze, 4 inches high. Collection Mr. and Mrs. Alan H. Cummings, Winnetka, Illinois
OPPOSITE: *Woman's Head*. 1909. Bronze, 16¼ inches high. The Museum of Modern Art





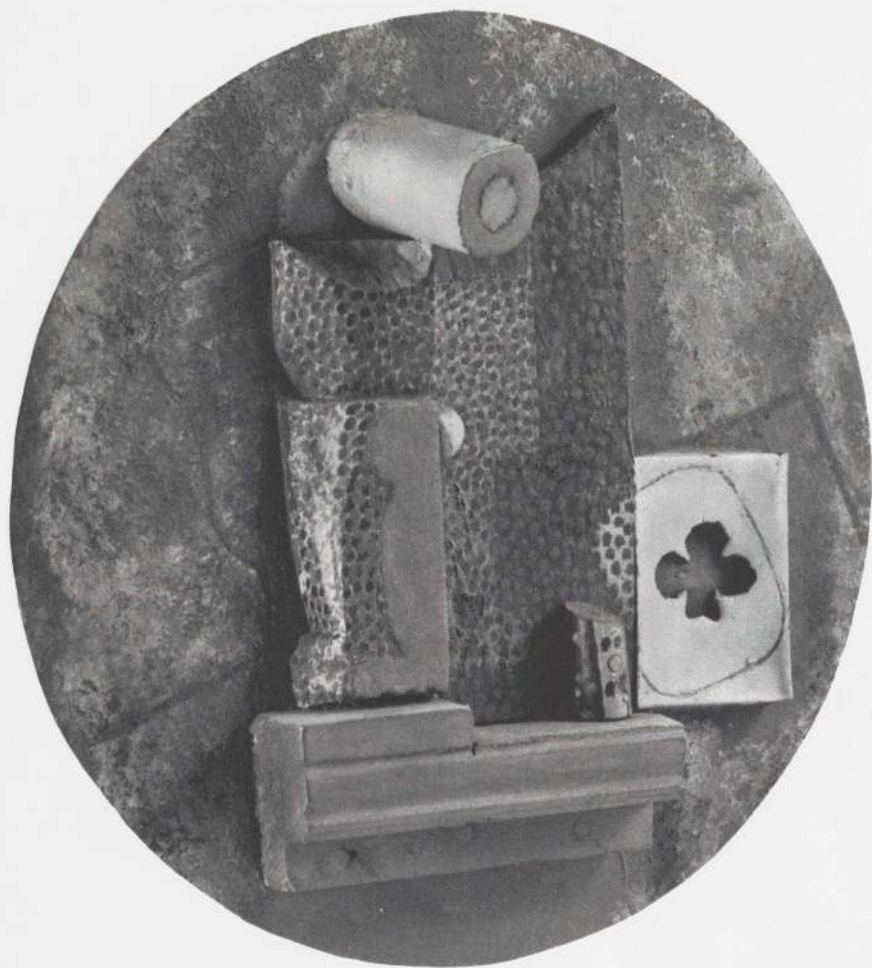


Violin. 1913. Pasted paper, chalk and gouache on cardboard, 20 x 11 $\frac{3}{4}$ inches

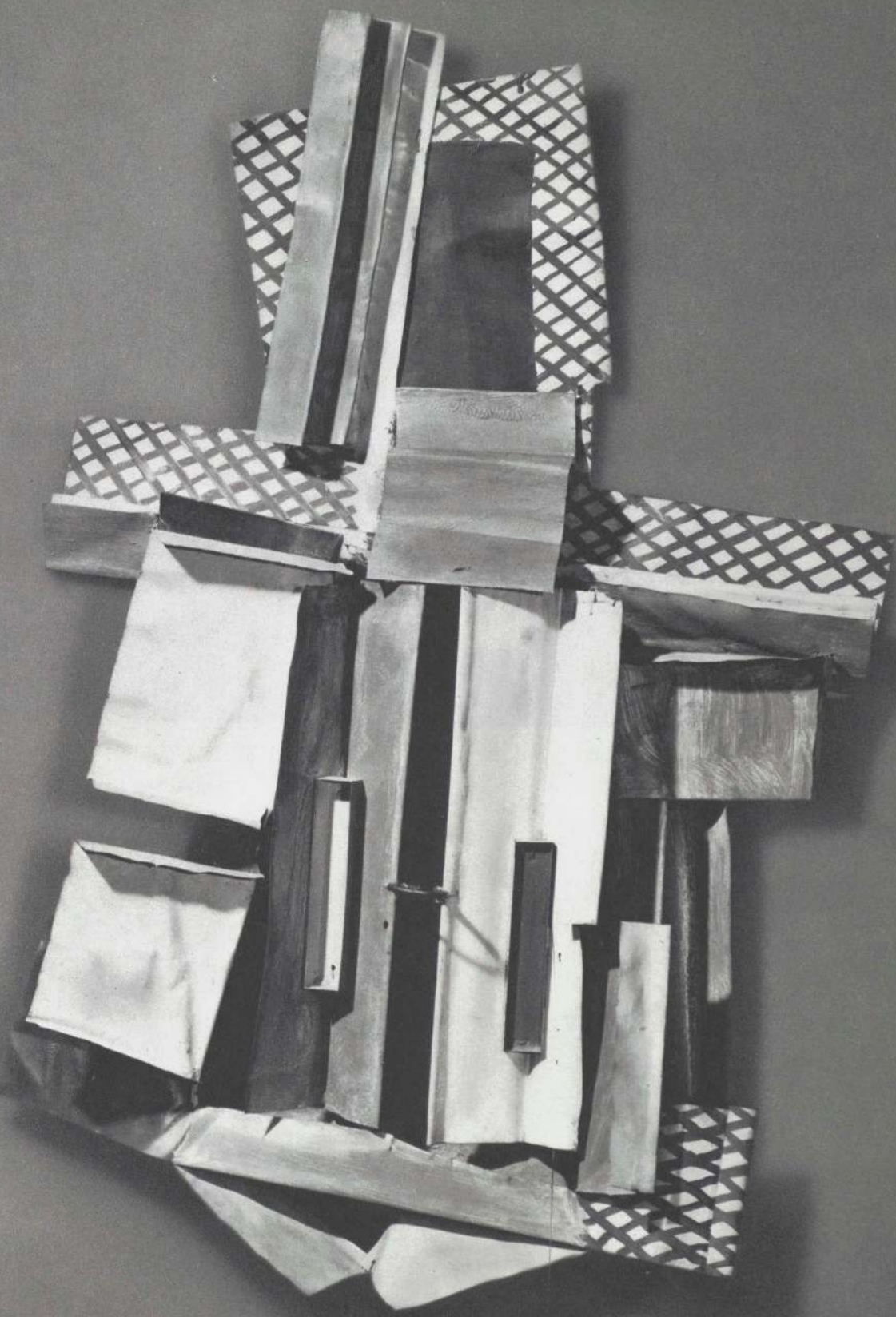
OPPOSITE.

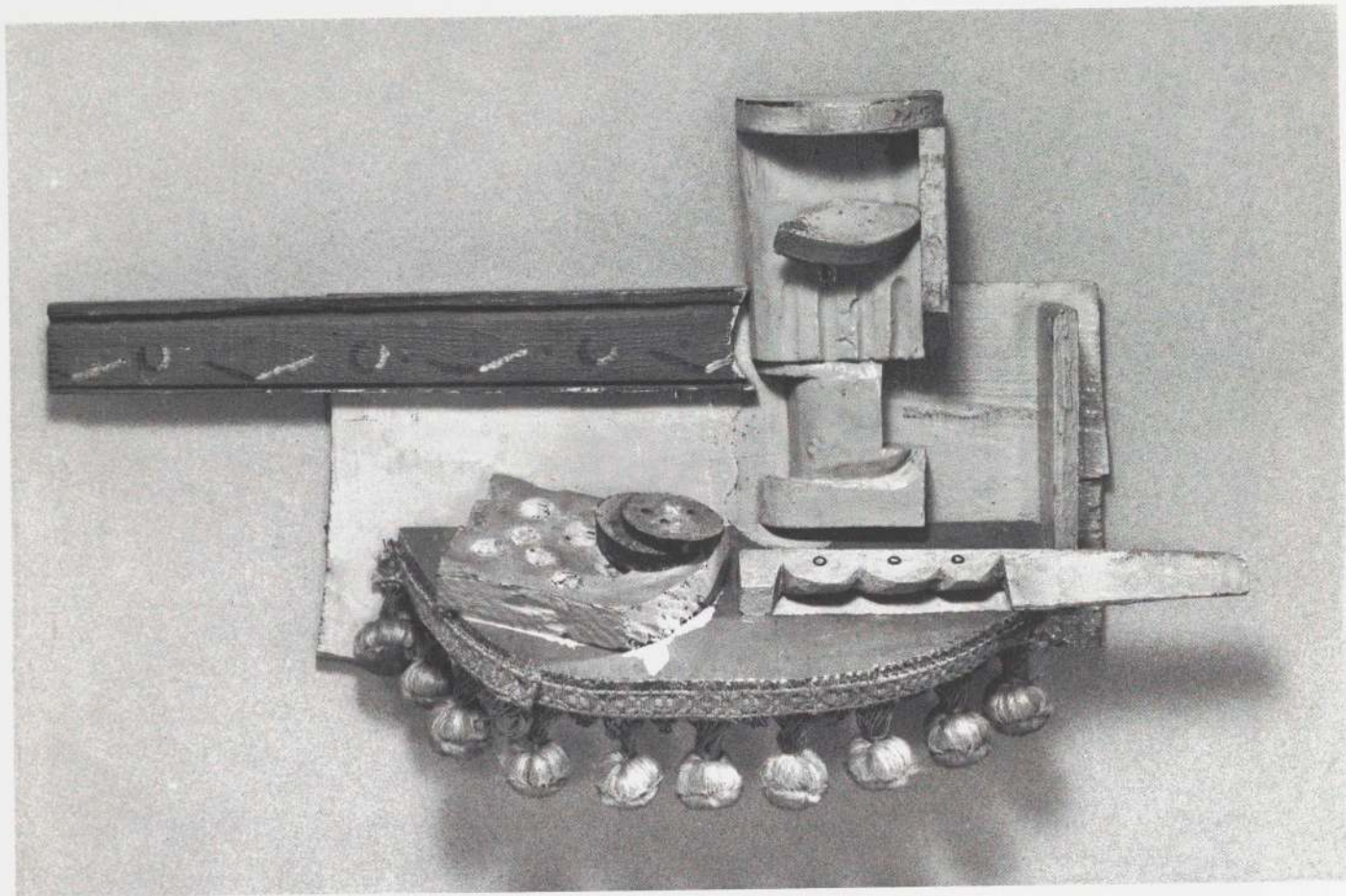
LEFT: *Guitar*. 1912. Sheet metal and wire, 30 $\frac{3}{4}$ inches high

RIGHT: *Violin*. 1913-1914. Cardboard and string, 23 inches high

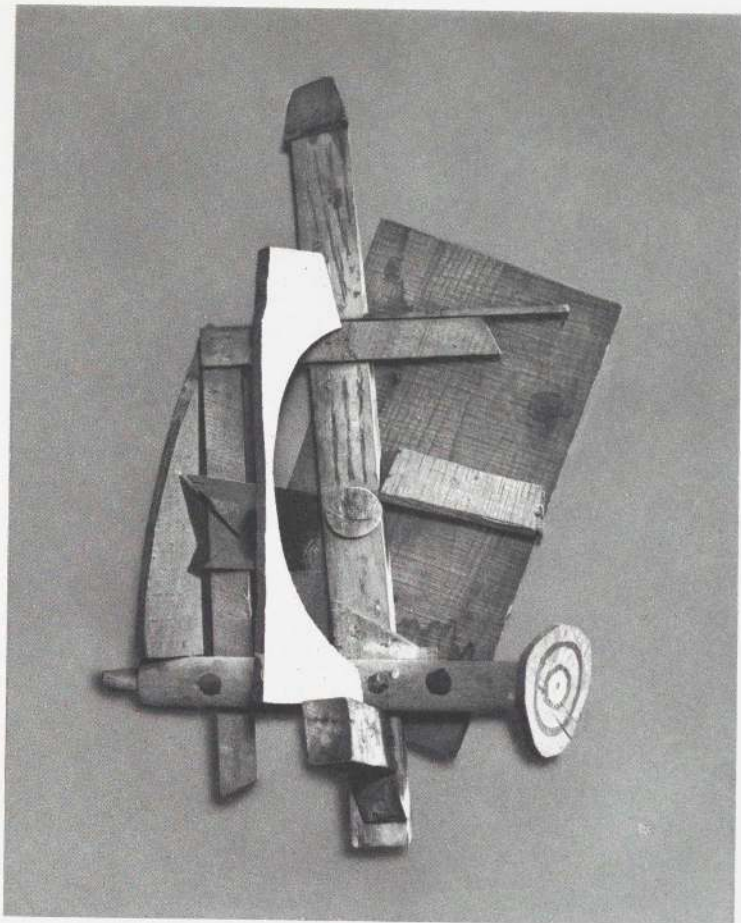


ABOVE: *Glass, Pipe, and Playing Card*. 1914. Painted wood and metal, 13 $\frac{3}{8}$ inches diameter
OPPOSITE: *Guitar*. 1914. Painted metal, 37 $\frac{3}{8}$ inches high





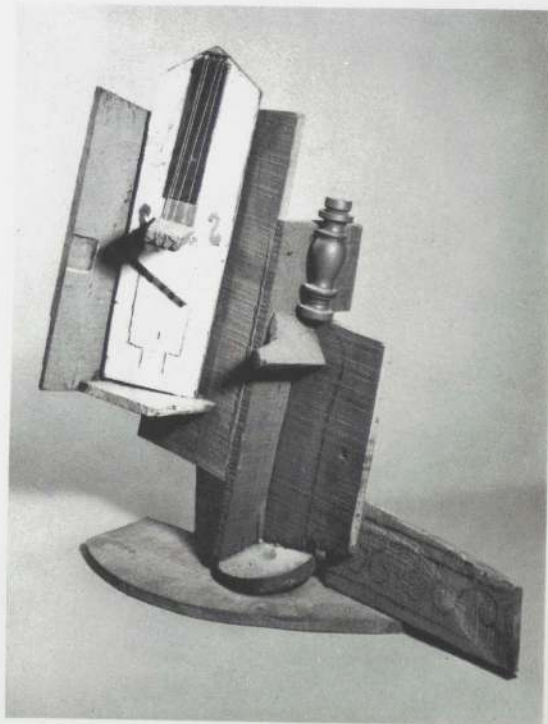
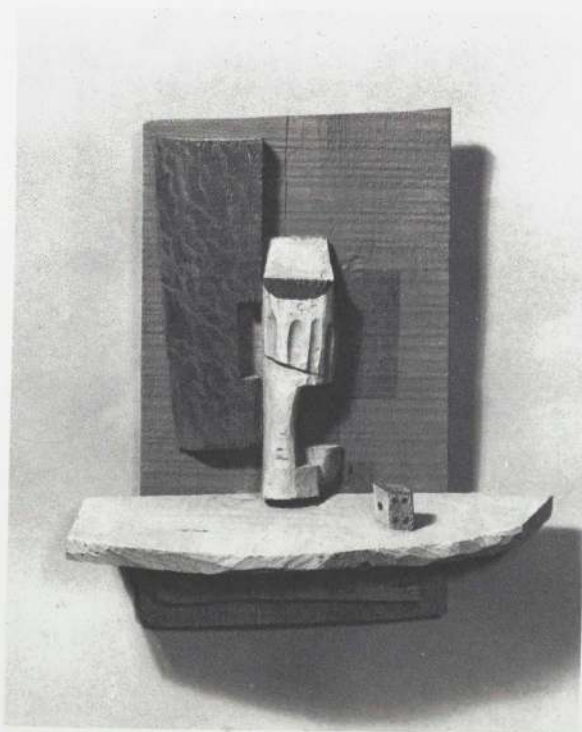
Still Life. 1914. Painted wood with upholstery fringe, 18 $\frac{7}{8}$ inches long. Collection Lady Penrose, London

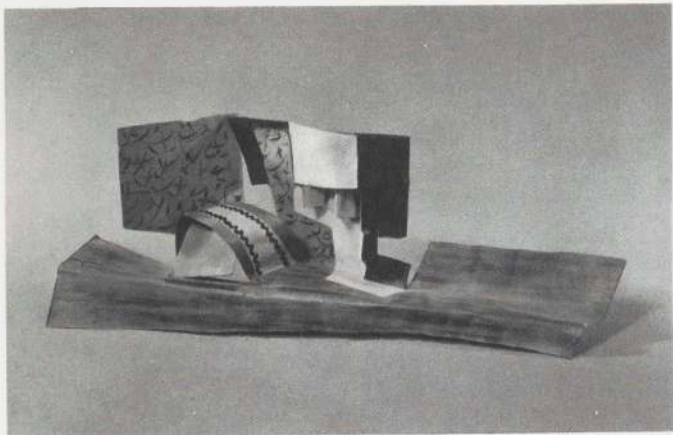


LEFT: *Musical Instruments*. 1914. Painted wood, 23 $\frac{7}{8}$ inches high

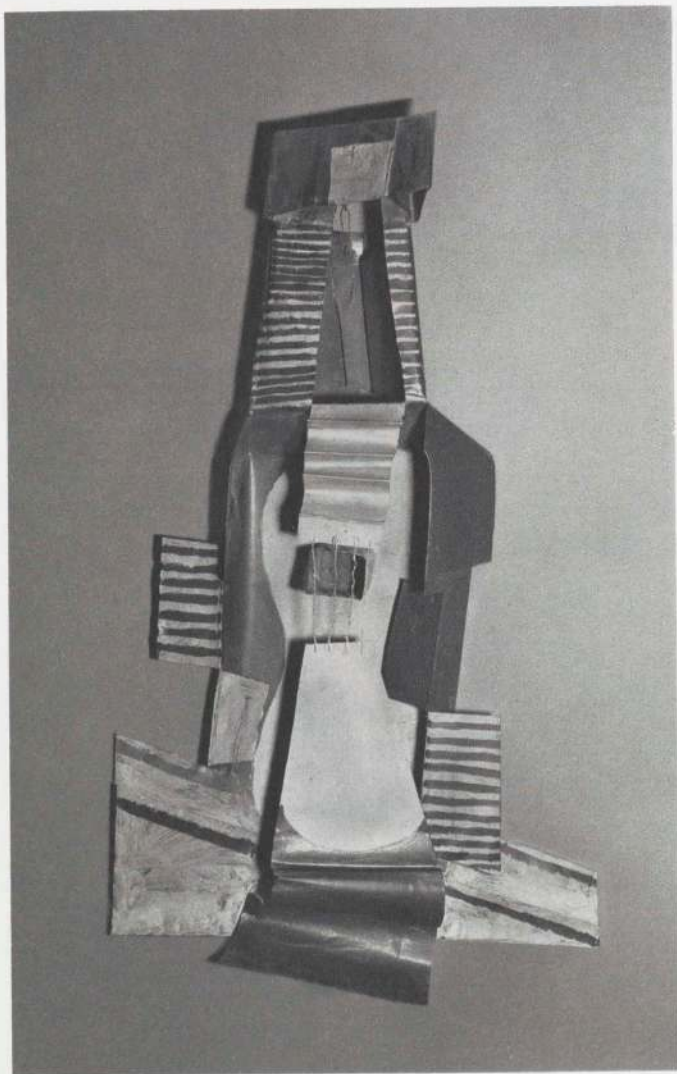
BELOW, LEFT: *Glass and Dice*. 1914. Painted wood, 9 $\frac{1}{4}$ inches high

BELOW, RIGHT: *Violin and Bottle on a Table*. 1915-1916. Painted wood, tacks, and string, 18 $\frac{1}{2}$ inches high





Packet of Tobacco. 1921. Painted metal, 18 $\frac{7}{8}$ inches long
BELOW: *Guitar*. 1924. Painted metal, 42 $\frac{1}{2}$ inches high
OPPOSITE: *Construction in Wire*. 1928-1929. 19 $\frac{3}{8}$ inches high



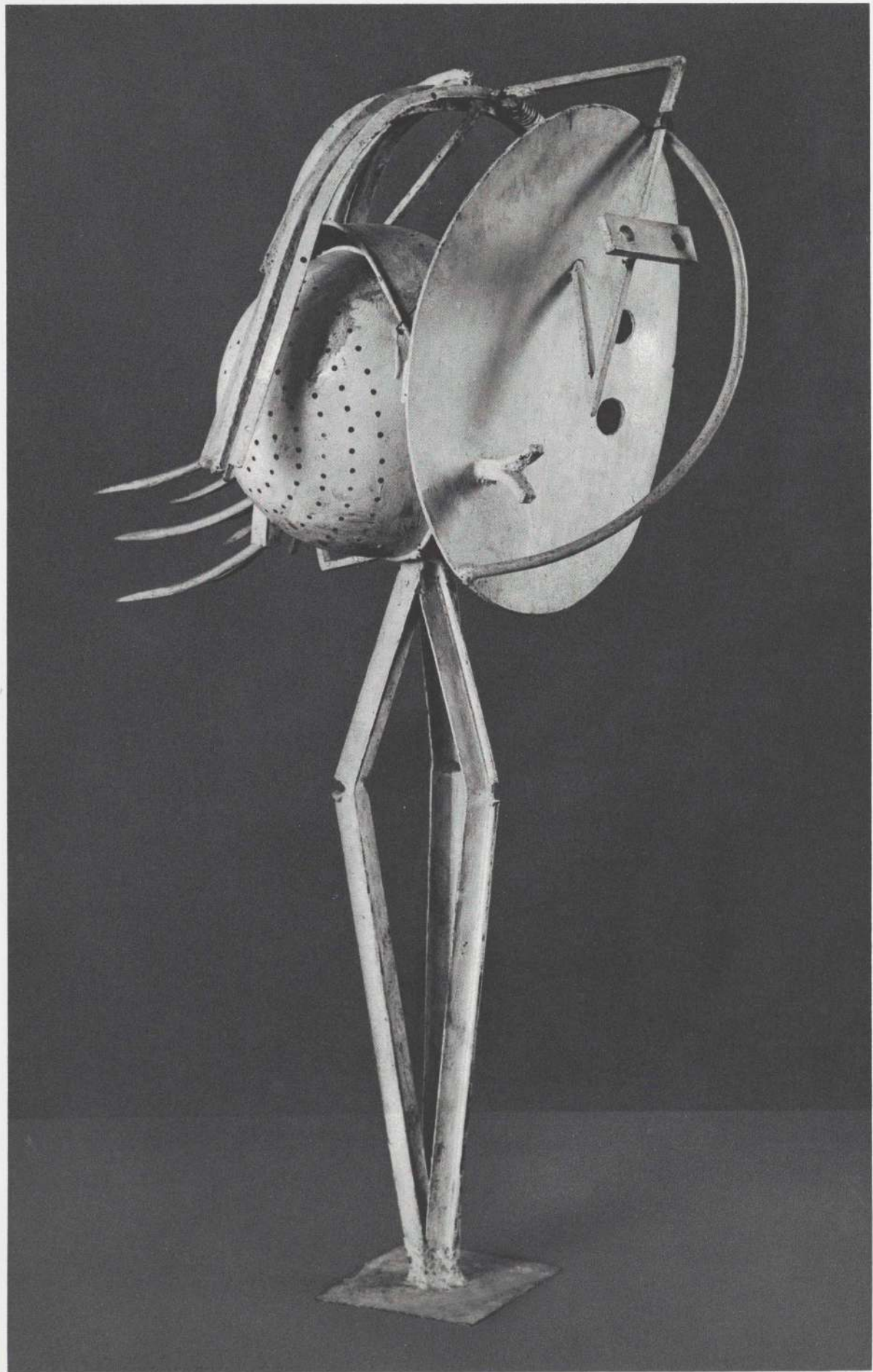


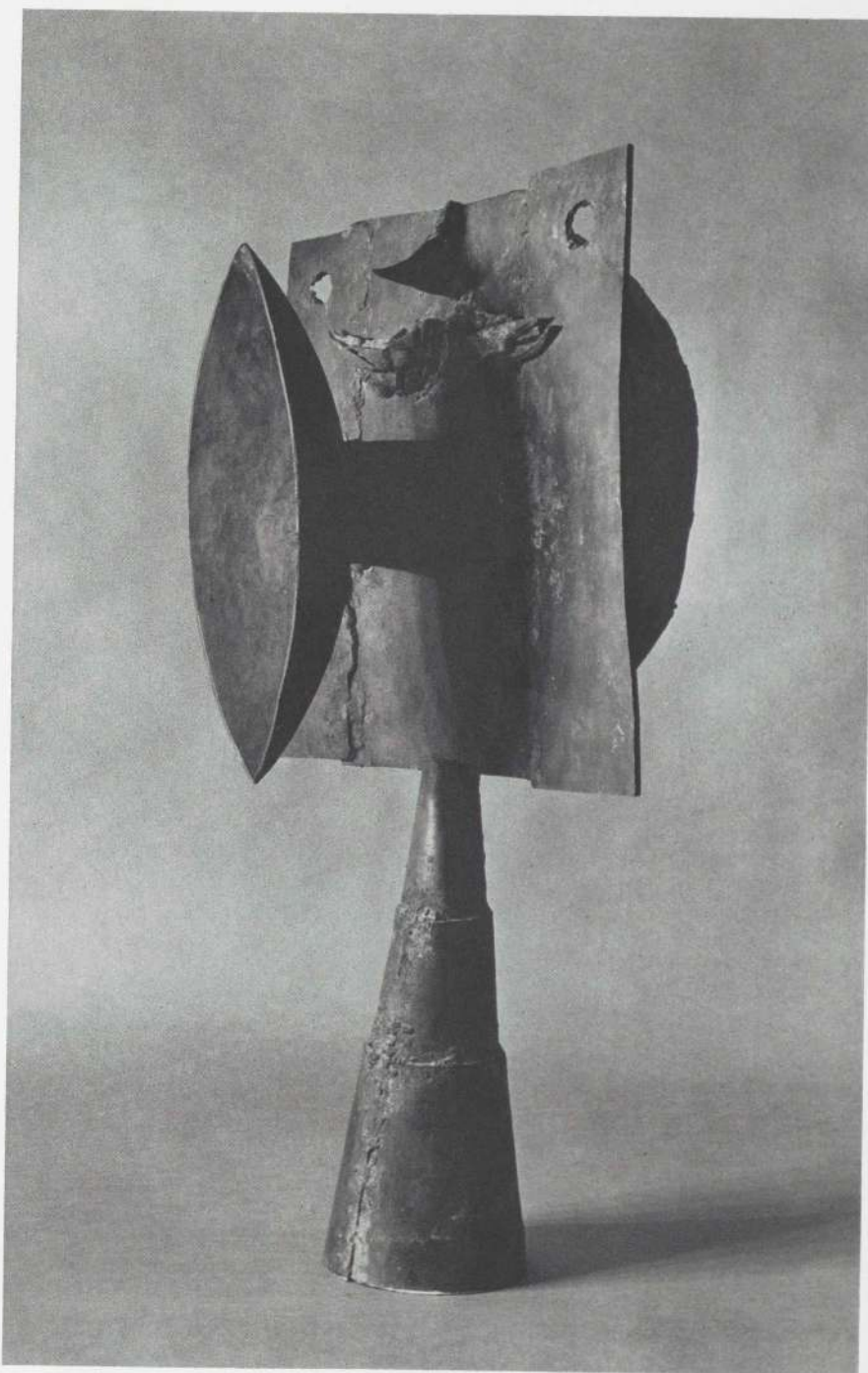


Woman. 1930-1932. Iron, 31 $\frac{7}{8}$ inches high

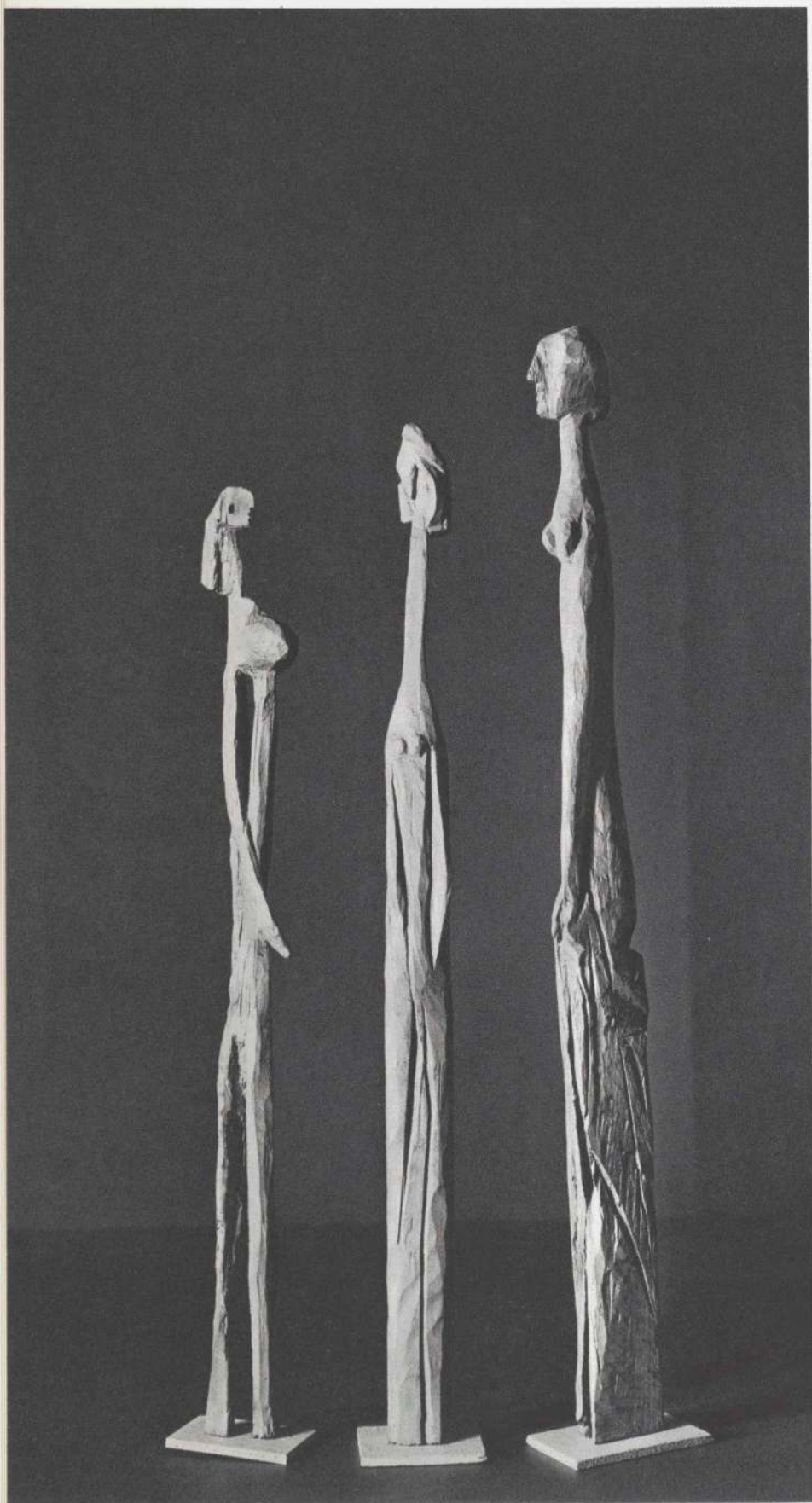
OPPOSITE: *Woman in the Garden*. 1929-1930. Bronze, after welded iron, 82 $\frac{3}{4}$ inches high







Head. 1931. Bronze, after welded iron, 33 inches high
OPPOSITE: *Head of a Woman.* 1931. Painted iron, 39 $\frac{3}{8}$ inches high



Carved wood, 1931.

LEFT TO RIGHT:

Woman. $18\frac{7}{8}$ inches high

Woman. $20\frac{1}{8}$ inches high

Seated Woman. $21\frac{7}{8}$ inches high

OPPOSITE.

LEFT TO RIGHT:

Seated Woman. $7\frac{1}{8}$ inches high

Seated Woman. $6\frac{3}{4}$ inches high

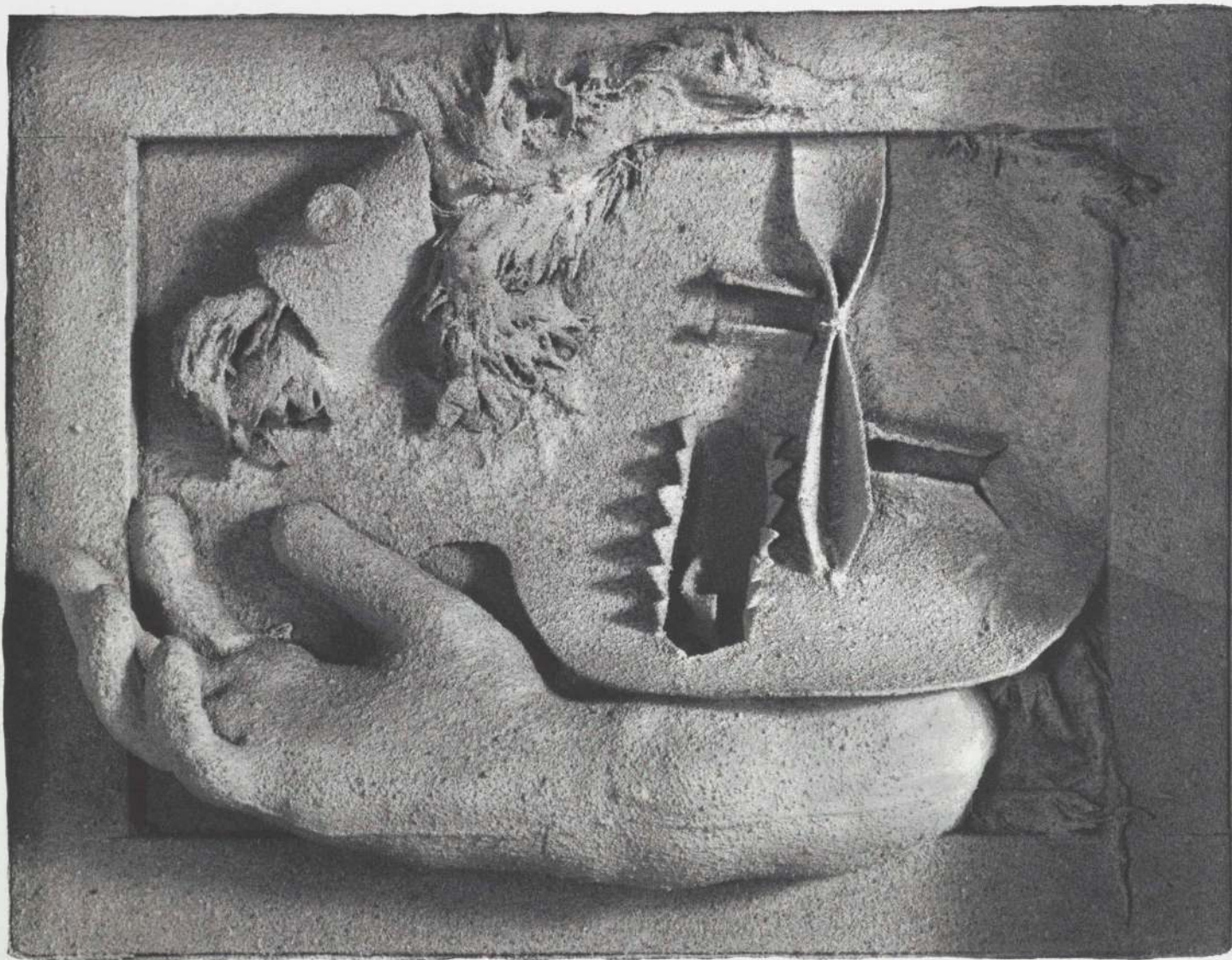
Seated Woman. $6\frac{3}{4}$ inches high

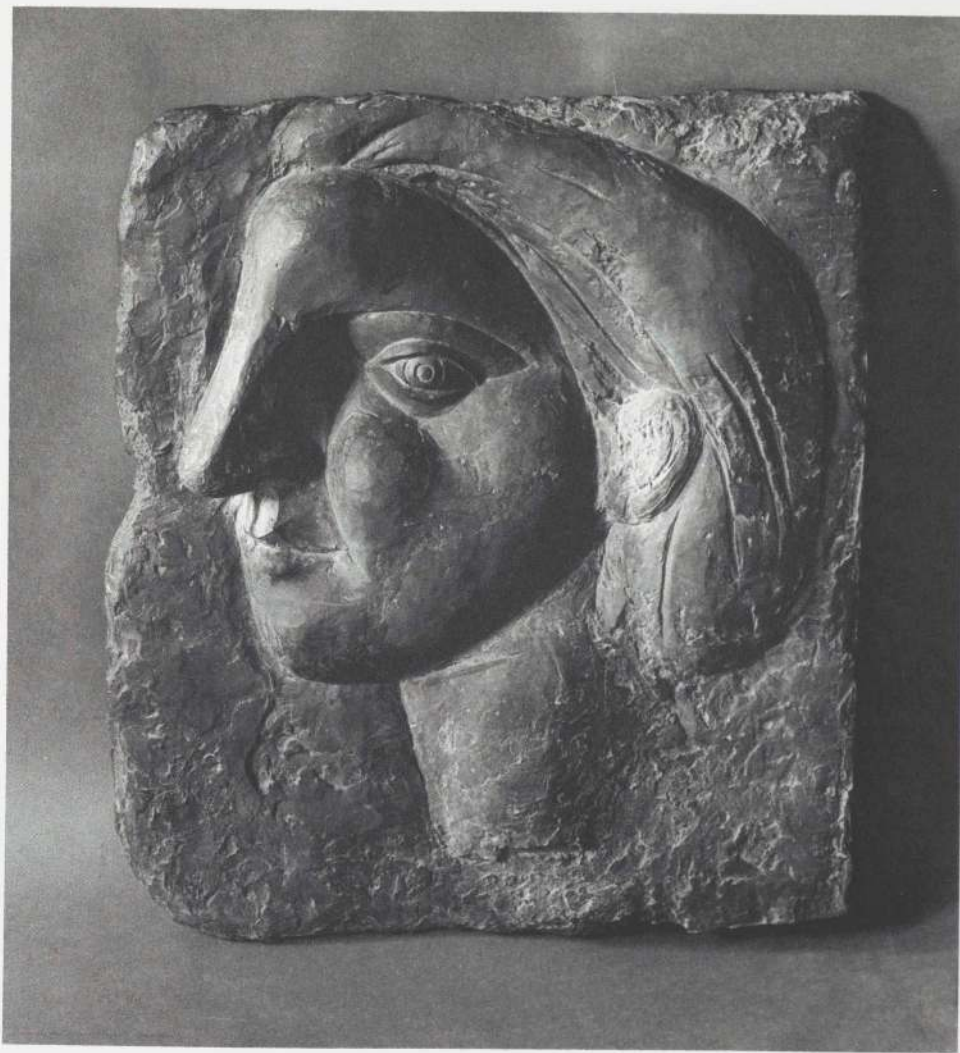
Woman. $7\frac{3}{4}$ inches high

Woman. $12\frac{3}{8}$ inches high



Construction with Glove (By the Sea). 1930. Cardboard, plaster and wood on canvas, covered with sand, 10 $\frac{3}{8}$ x 14 inches





Head of a Woman. 1932. Bronze relief, 27 $\frac{1}{8}$ x 23 $\frac{3}{8}$ inches



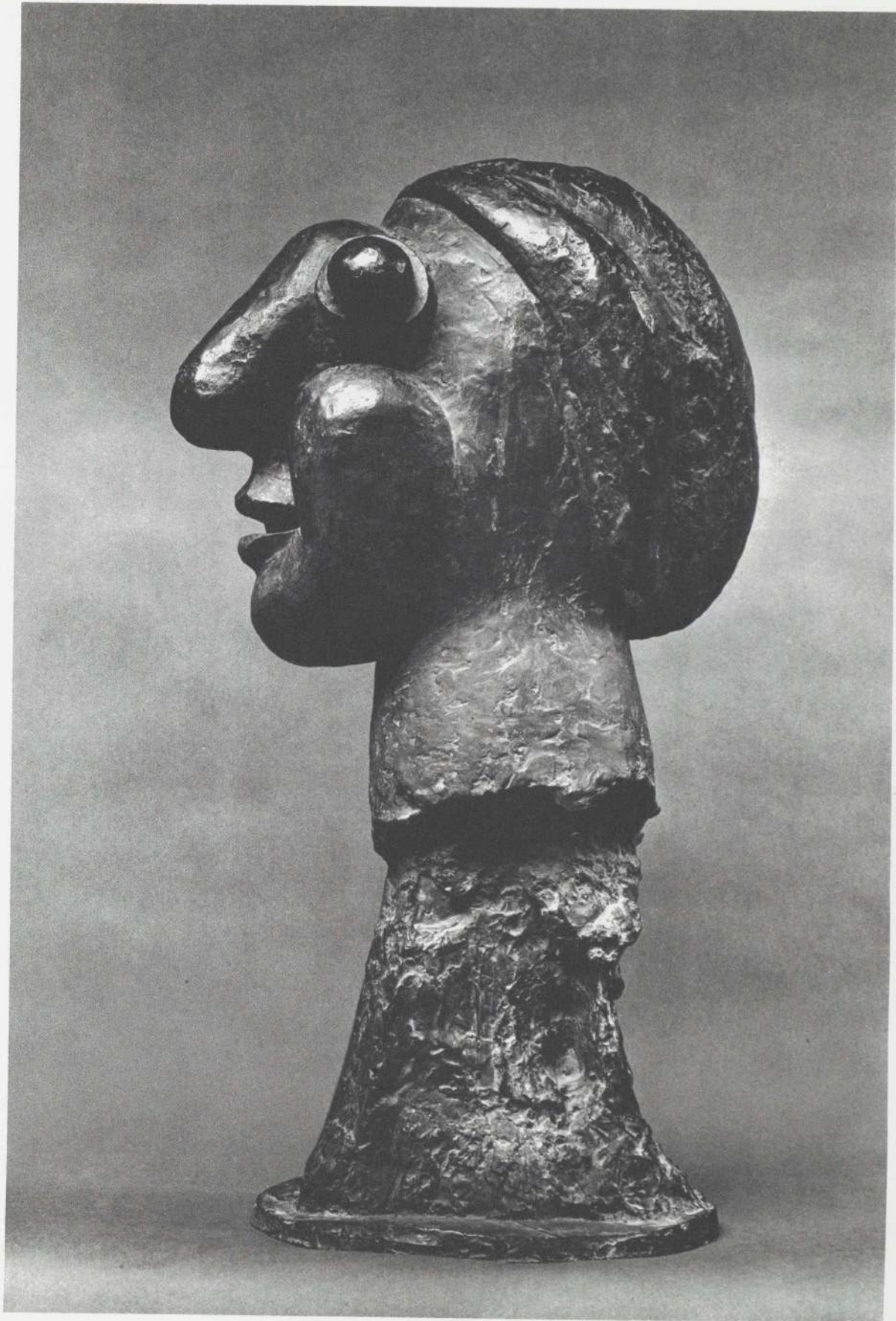
Head of a Woman. 1931-1932. Bronze, 19 $\frac{3}{8}$ inches high

BELOW AND OPPOSITE: *Head of a Woman.* 1932. Bronze, 50 $\frac{3}{8}$ inches high









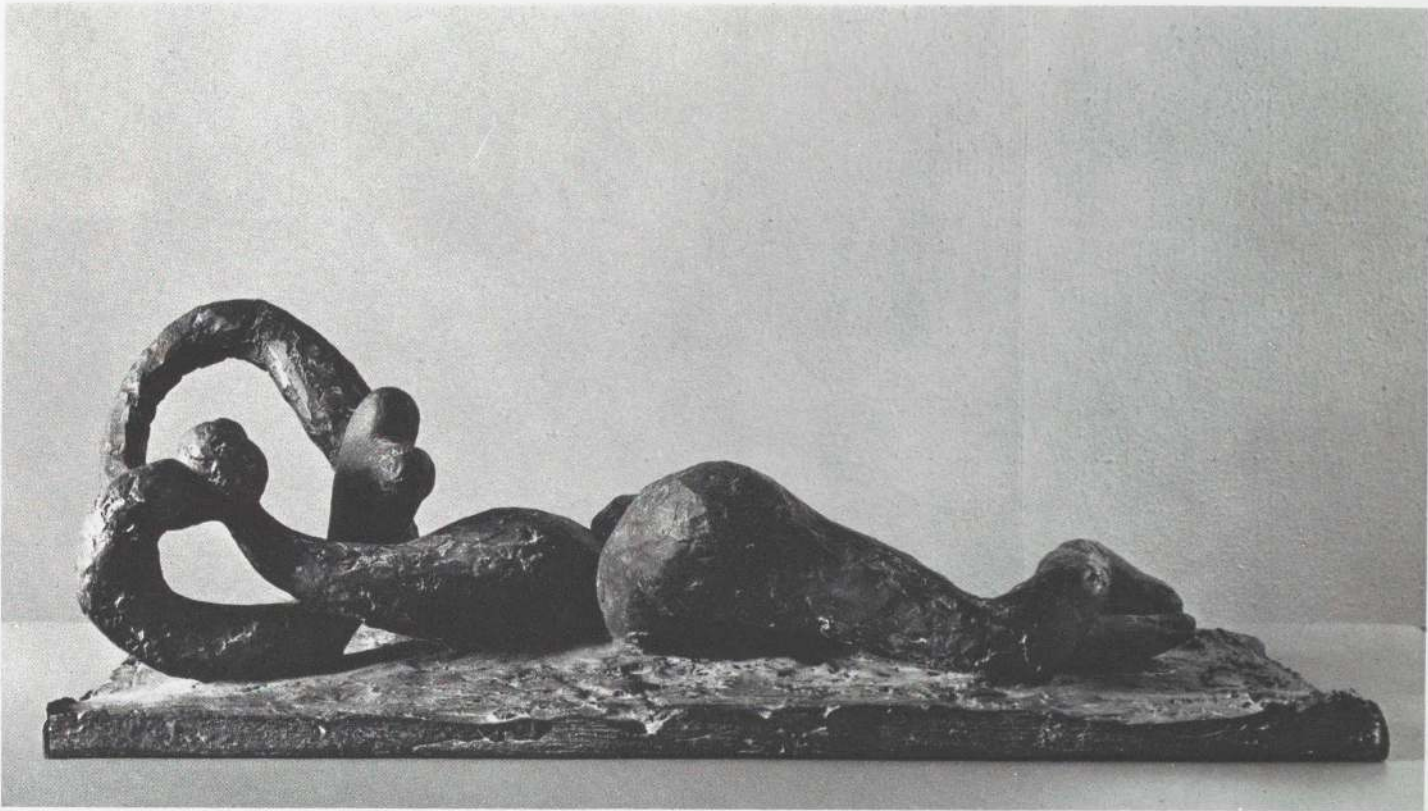
Head of a Woman. 1932. Bronze, 33½ inches high





Bust of a Woman. 1932. Bronze, 25 $\frac{1}{8}$ inches high





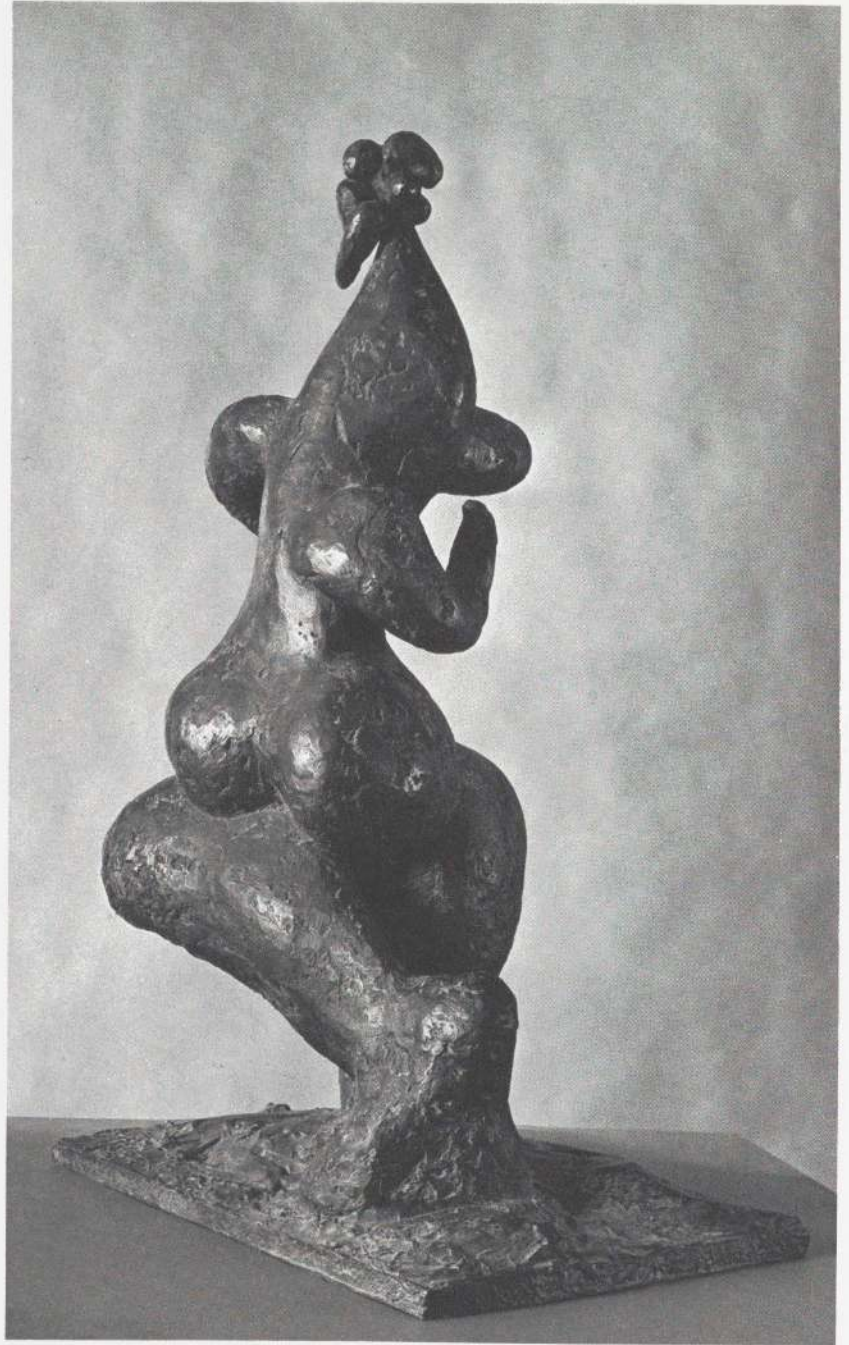
Reclining Woman. 1932. Bronze, 27½ inches long
OPPOSITE: *Seated Woman*. 1931. Bronze, 31⅞ inches high

BELOW: *Heifer's Head*. 1932. Bronze, 13 x 20⁵/₈ x 21¹/₄ inches

OPPOSITE: *Cock*. 1932. Bronze, 26 inches high





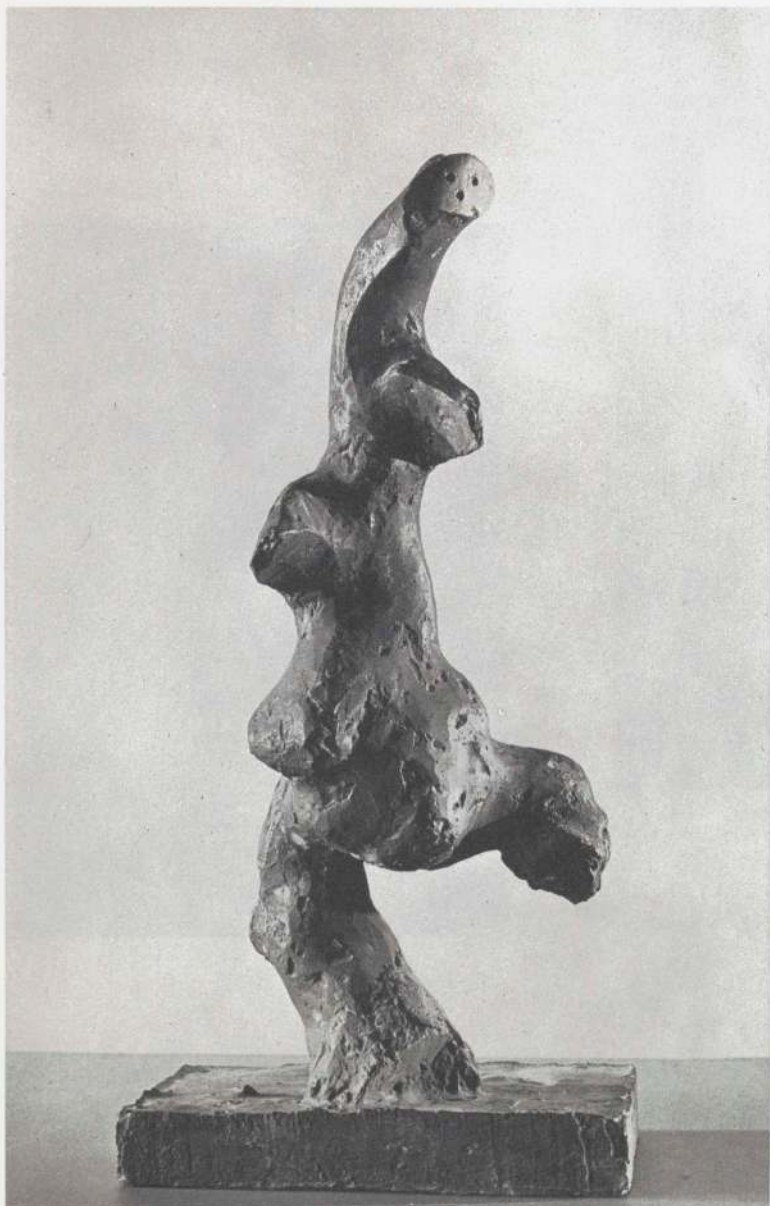


BELOW, LEFT: *Woman Running*. 1933. Bronze, 20½ inches high

BELOW, RIGHT: *Woman with Raised Arms*. 1932. Bronze, 13 inches high

OPPOSITE: *Woman*. 1931-1932. Bronze, 27⅞ inches high





ABOVE: *Face of a Woman*. 1934. Bronze relief, 11 x 9 $\frac{7}{8}$ inches

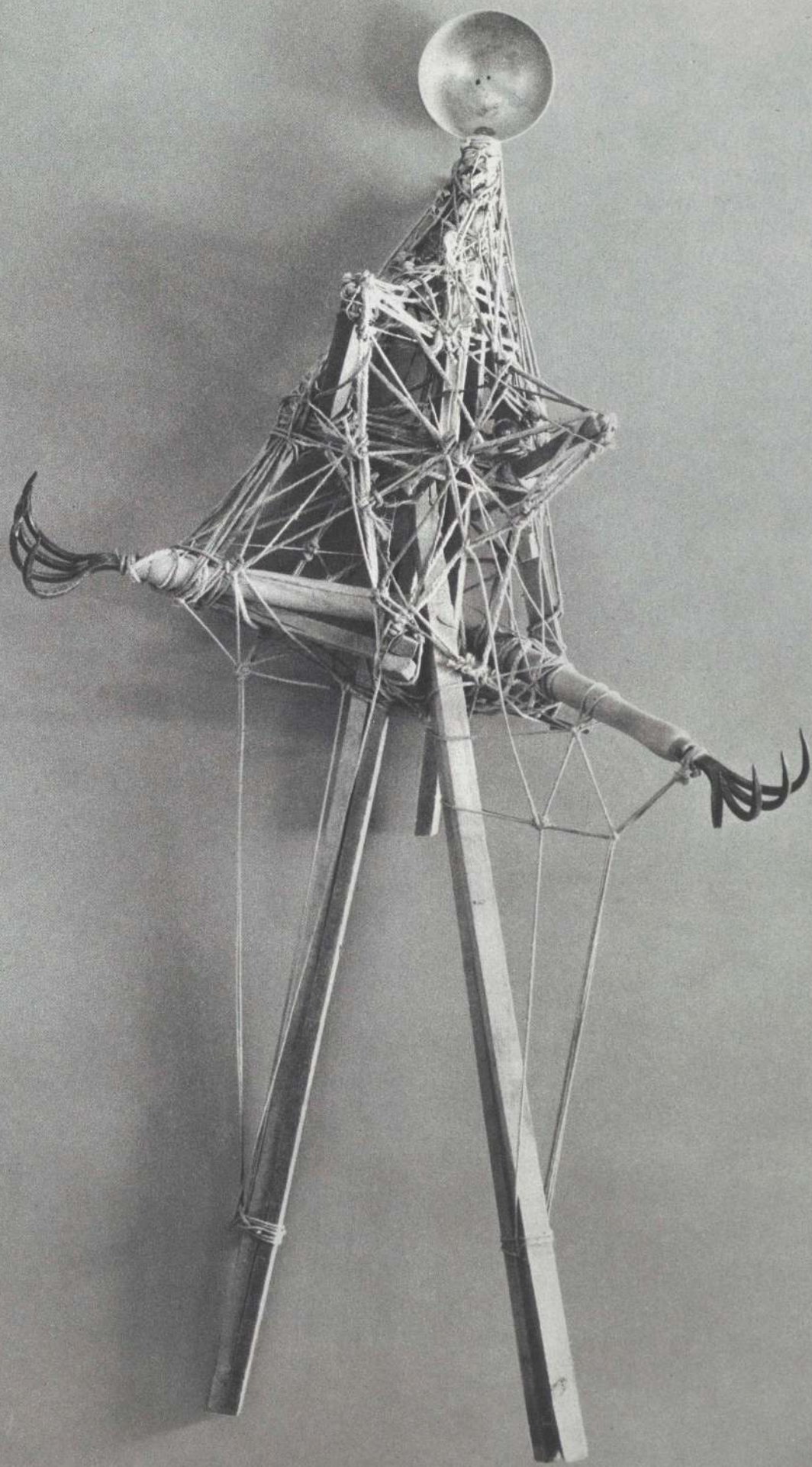
LEFT: *Figure*. 1935. Bronze, 22 $\frac{7}{8}$ inches high

OPPOSITE: *Head of a Warrior*. 1933. Bronze, 47 $\frac{7}{8}$ inches high





Woman with Leaves. 1934. Bronze, 15 inches high
OPPOSITE: *Figure.* 1935. Wood, string, and found objects, 44 $\frac{1}{8}$ inches high



BELOW: *Figure*. 1935. Wood, doll's arm, metal lock, nails, and string on cement base, 13 $\frac{3}{4}$ inches high

OPPOSITE.

LEFT: *Articulated Doll*. 1935. Wood and cloth, 20 $\frac{7}{8}$ inches high

RIGHT: *Articulated Doll*. 1935. Wood and cloth, 14 $\frac{1}{8}$ inches high





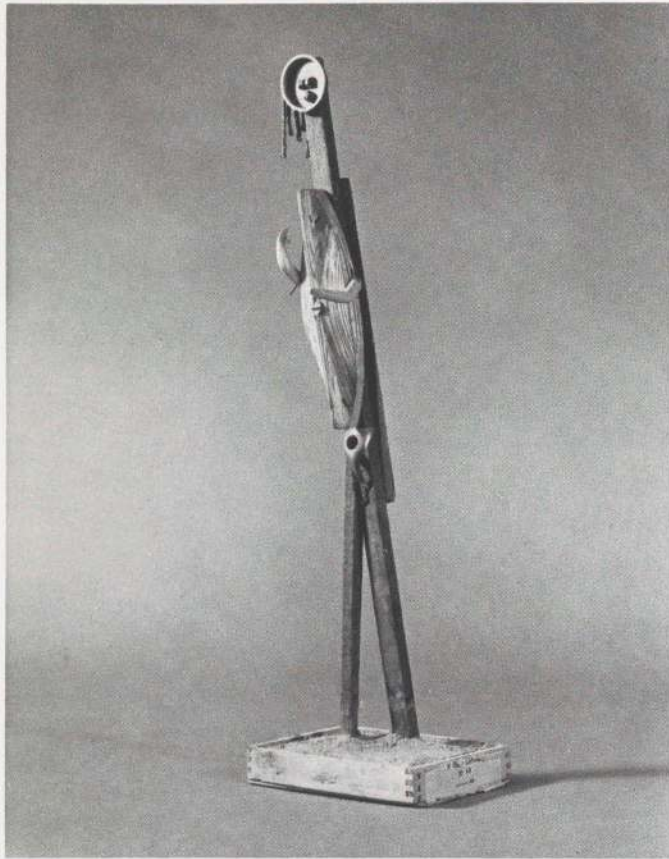
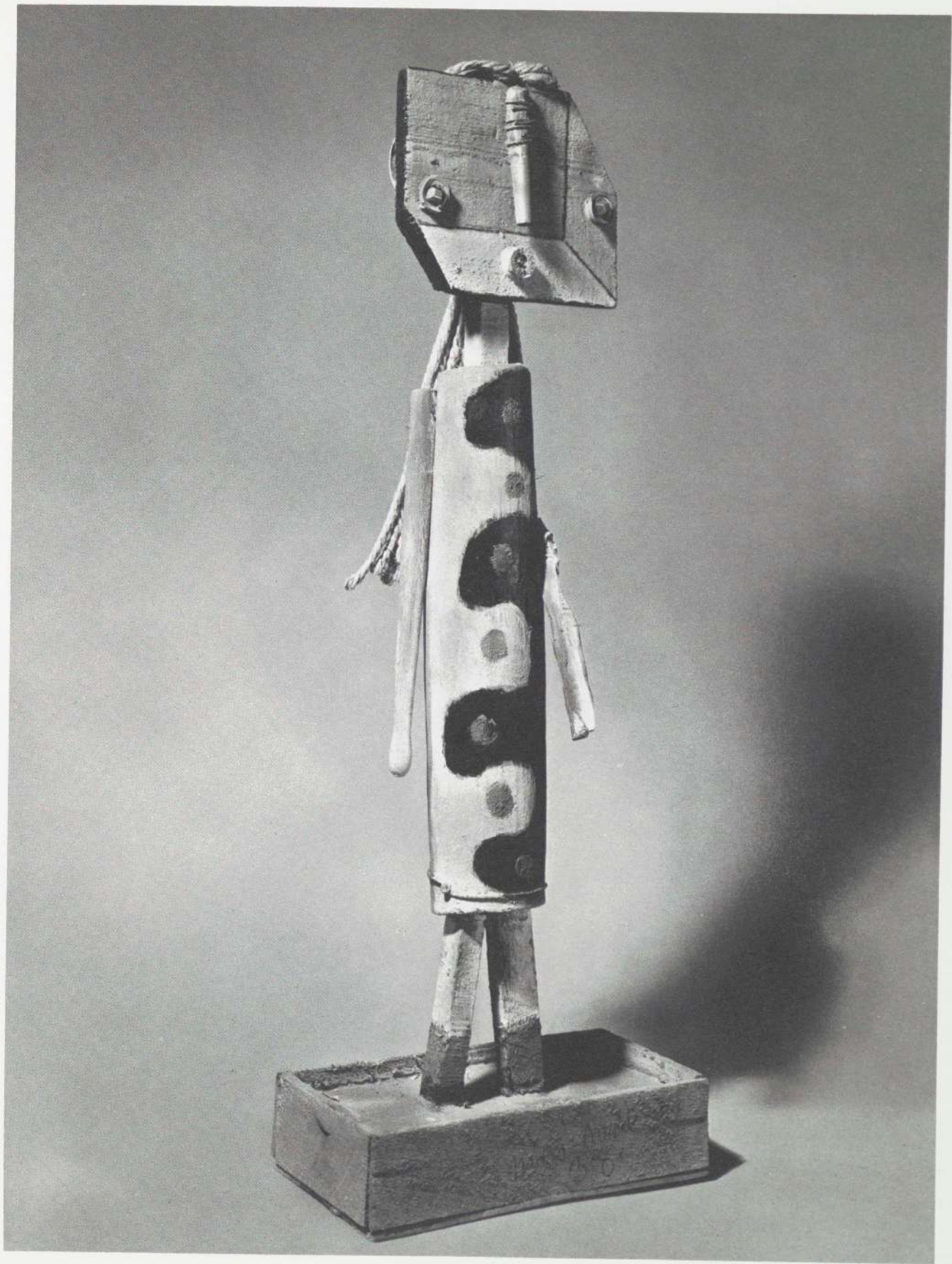


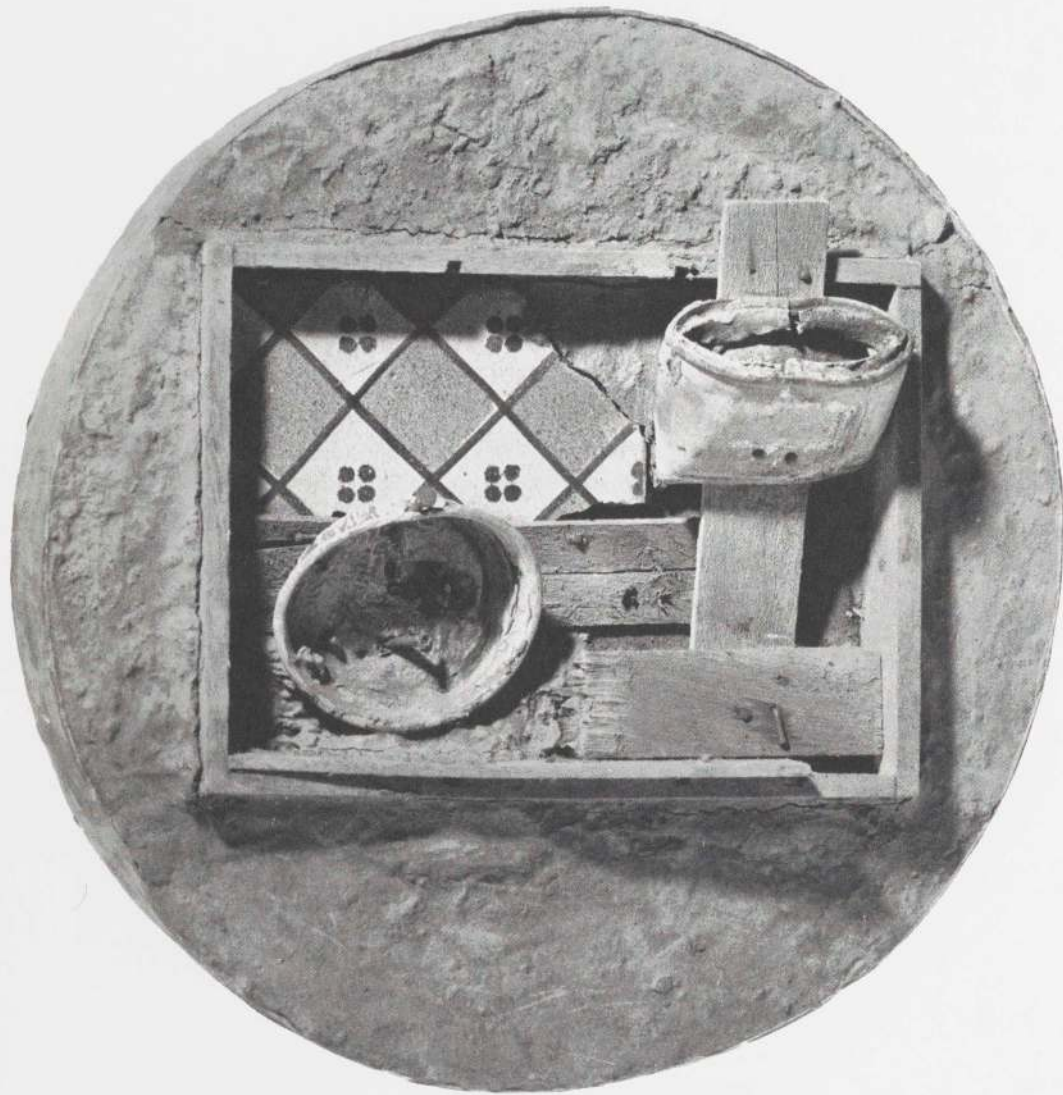
Figure. 1935. Wood, metal, string, and celluloid on cement base, 24 $\frac{3}{4}$ inches high

BELOW: *Woman Carrying a Bowl.* 1935. Wood and metal on cement base, 23 $\frac{3}{8}$ inches high

OPPOSITE: *Figure. 1935.* Painted wood on cement base, 23 $\frac{1}{4}$ inches high





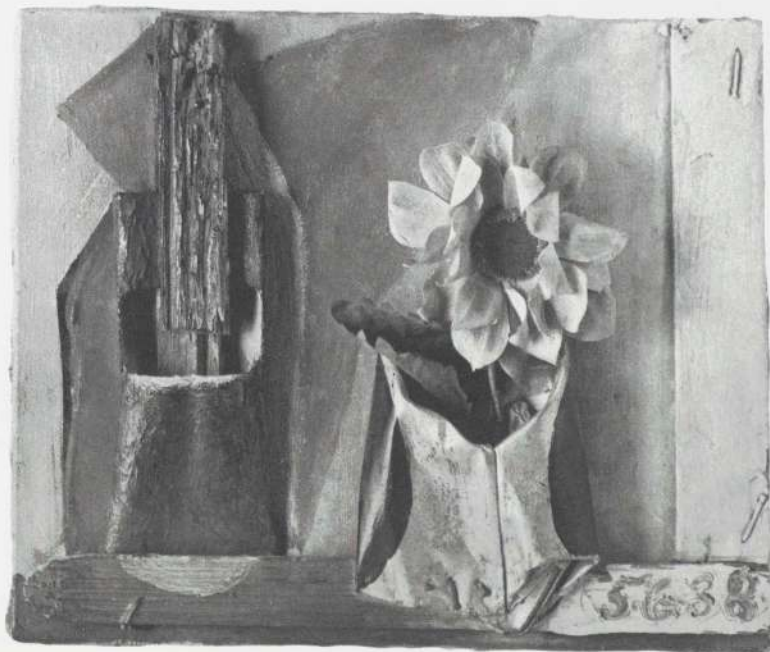
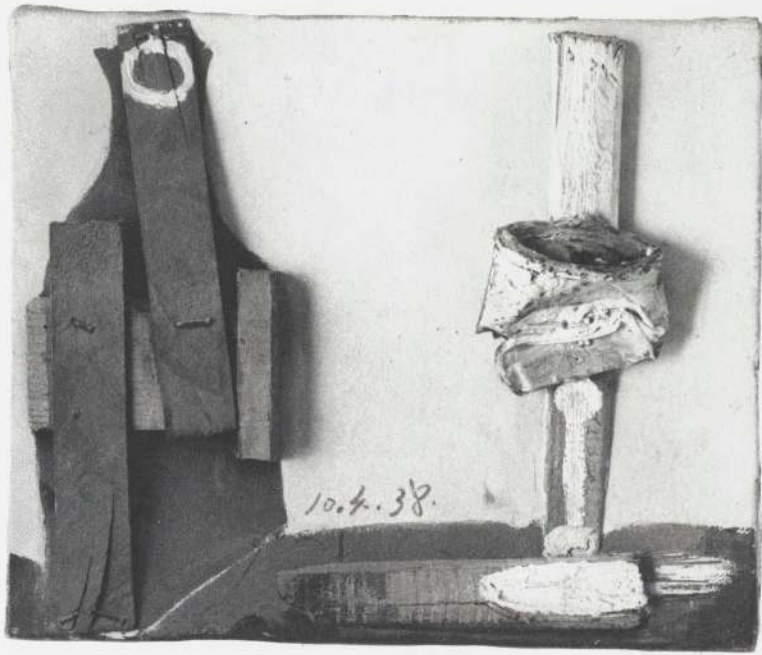


Construction with Ceramic Tile. 1936. Wood, metal, plaster, and ceramic, $10\frac{7}{8}$ inches diameter

OPPOSITE.

ABOVE: *Construction*. 1938. Wood and metal on canvas, $9\frac{7}{8}$ x $10\frac{7}{8}$ inches

BELOW: *Construction with Flower*. 1938. Wood and metal on canvas, $8\frac{3}{4}$ x $10\frac{7}{8}$ inches



BELOW: *Cat.* 1941. Bronze, $18\frac{1}{4} \times 30\frac{1}{4} \times 7\frac{1}{2}$ inches

OPPOSITE.

ABOVE: *Cat.* 1944. Bronze, $14\frac{1}{8} \times 21\frac{7}{8} \times 6\frac{7}{8}$ inches

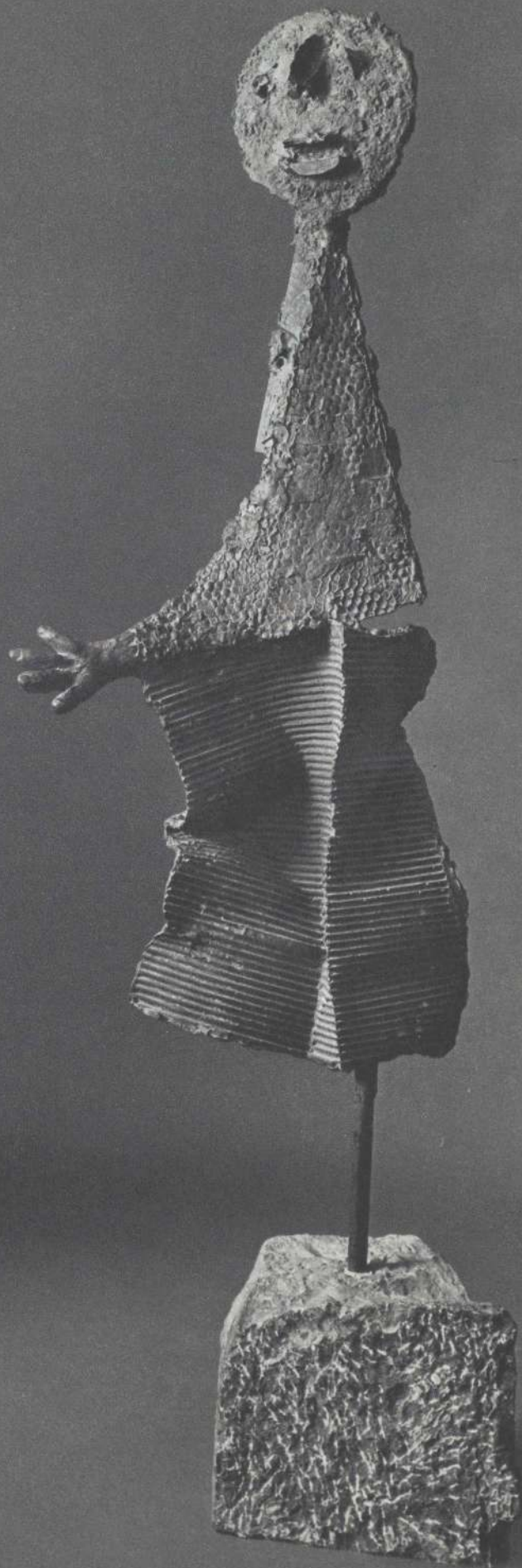
BELOW: *Woman Running.* 1940. Bronze, $12\frac{3}{8}$ inches high; base diameter, $6\frac{1}{4}$ inches





Woman Leaning on Her Elbow. 1943. Bronze, 24¾ inches high
OPPOSITE: *Figure.* 1944. Bronze, 60½ inches high, on stone base







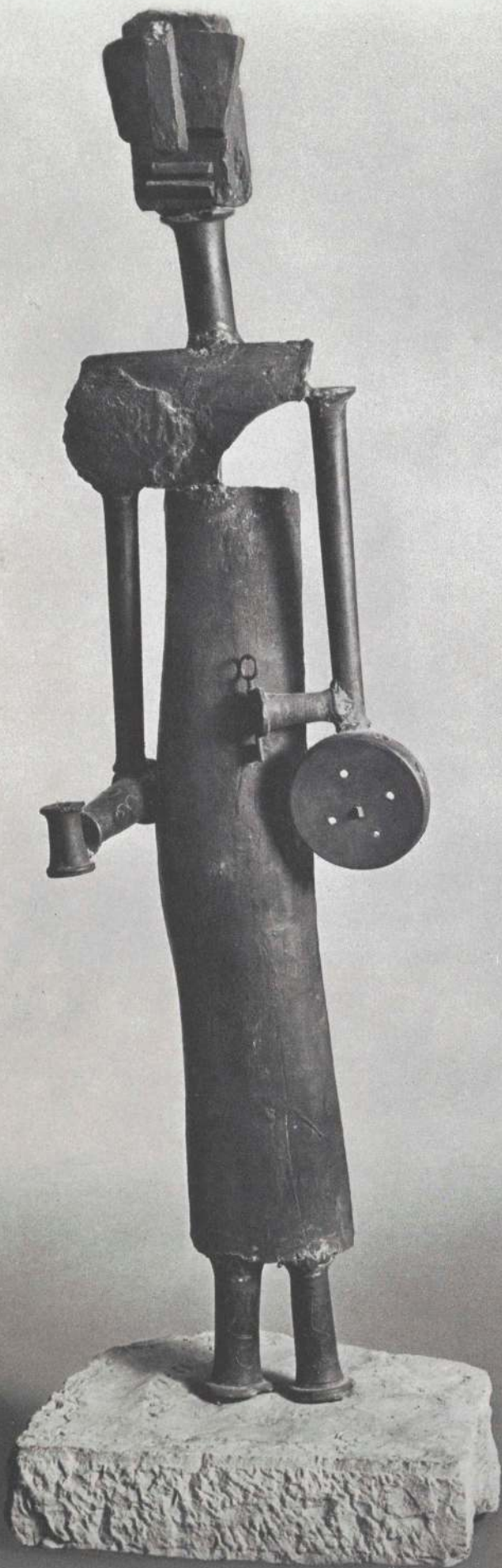


Head of a Woman. 1943. Bronze, 2 $\frac{3}{4}$ inches high

OPPOSITE.

LEFT: *Woman.* 1943. Bronze relief, 20 $\frac{7}{8}$ x 7 $\frac{1}{2}$ inches

RIGHT: *Reaper.* 1943. Bronze, 20 $\frac{1}{4}$ inches high



"La Madame." 1943-1944. Bronze, 67 $\frac{3}{4}$ inches high,
on stone base

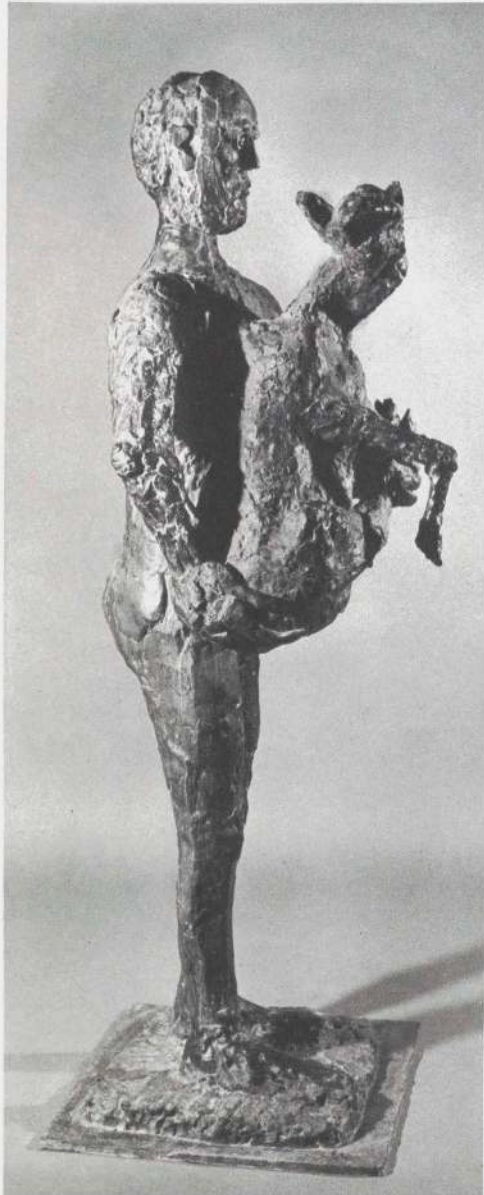
OPPOSITE: *Woman with Apple.* 1943. Bronze, 70 $\frac{7}{8}$
inches high





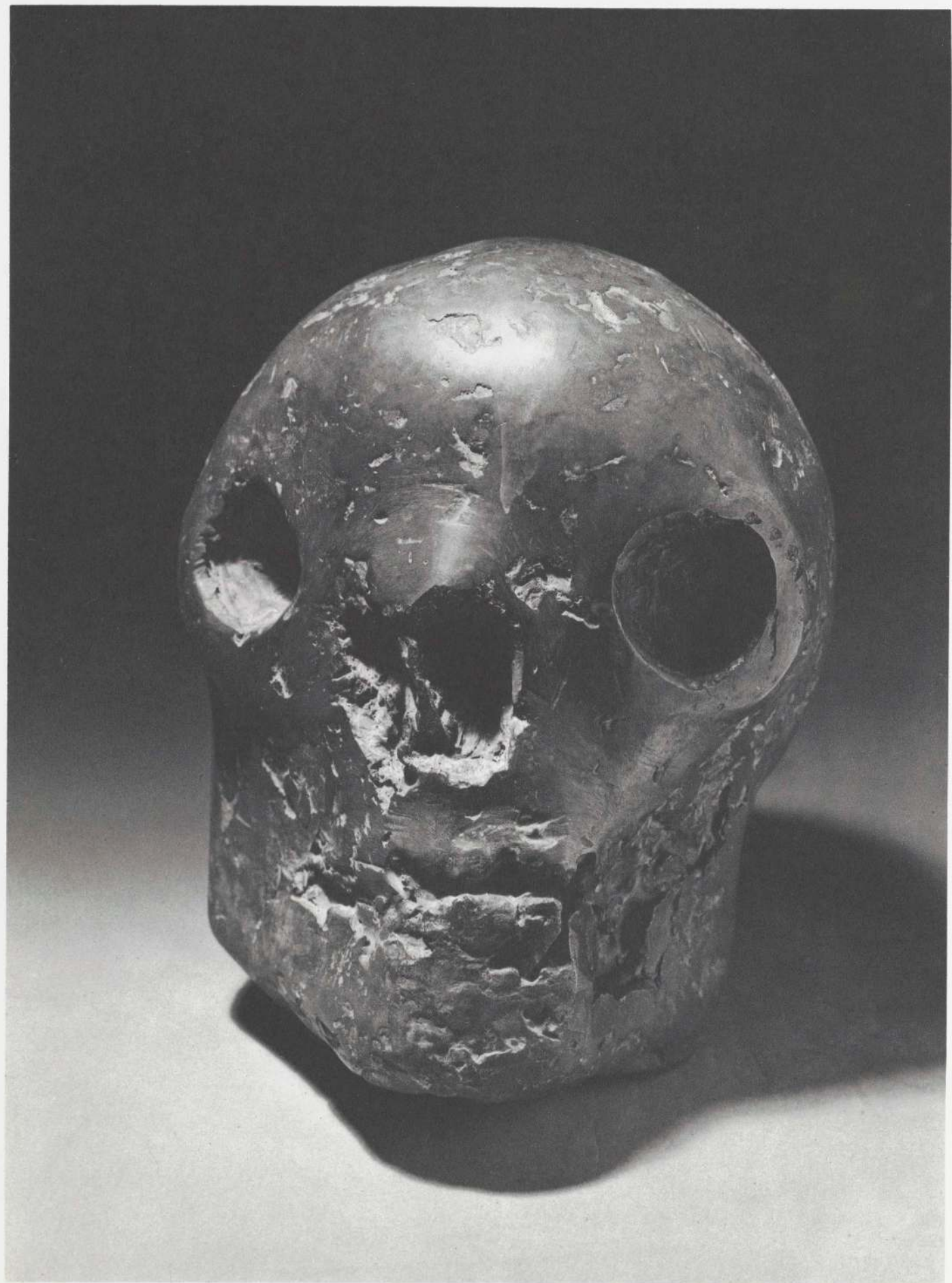
Flowering Watering Can. 1943-1944. Bronze, 33 inches high
OPPOSITE: *Woman in a Long Dress.* 1943-1944. Bronze, 63 $\frac{3}{8}$ inches high

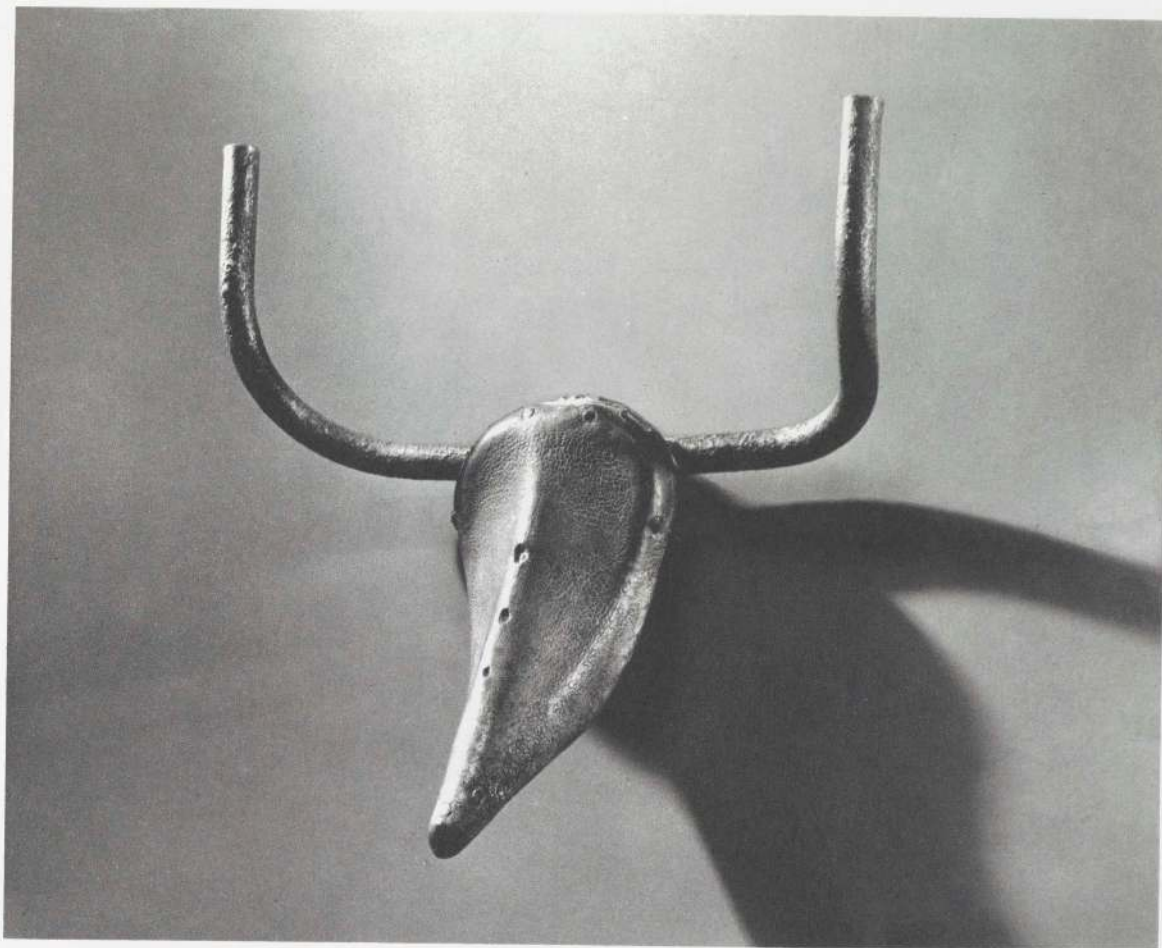




LEFT AND OPPOSITE: *Man with Sheep*. 1944. Bronze, 86½ inches high







OPPOSITE: *Death's Head (Flayed Head)*. 1944. Bronze, $11\frac{3}{8} \times 8\frac{3}{8} \times 10\frac{1}{4}$ inches
Bull's Head. 1943. Bronze, after bicycle seat and handlebars, $16\frac{1}{2} \times 16\frac{1}{8} \times 5\frac{7}{8}$ inches



OPPOSITE, BELOW: *Female Figures*. Bronze, 1945, 1947.
Collection Mrs. G. David Thompson, Pittsburgh

Other casts.

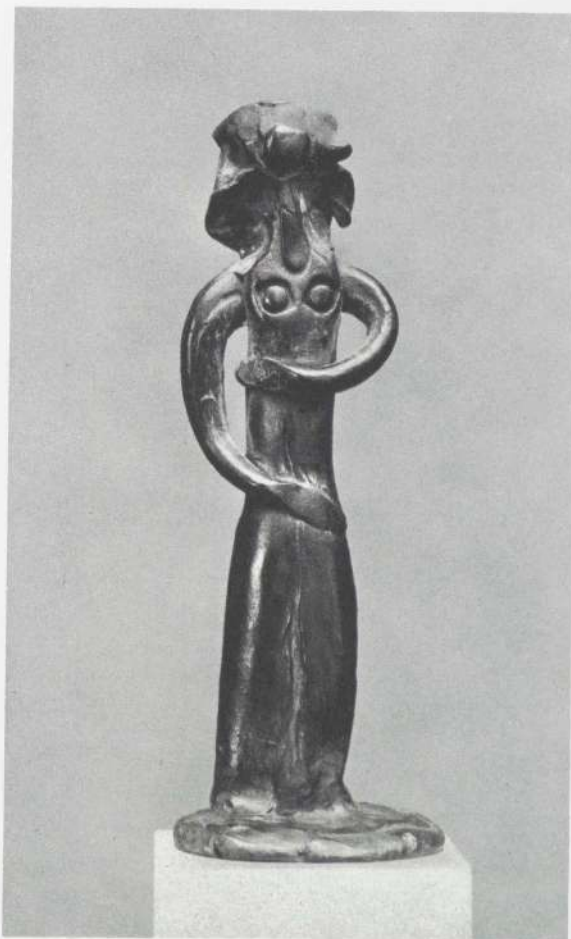
LEFT: *Woman*. 1945, 9 $\frac{1}{8}$ inches high

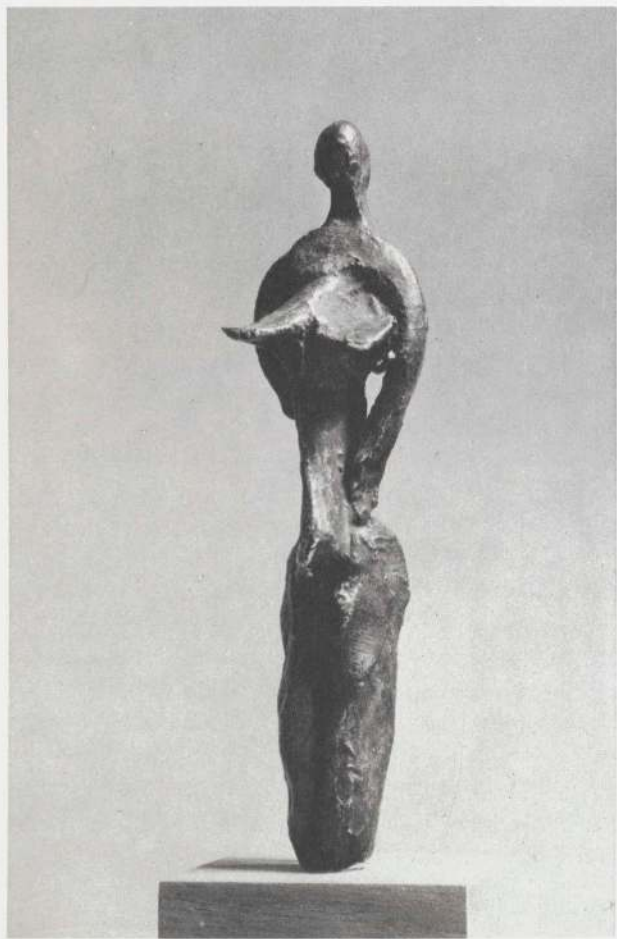
RIGHT: *Woman*. 1945, 9 $\frac{1}{2}$ inches high

OPPOSITE.

LEFT: *Woman*. 1945, 8 $\frac{7}{8}$ inches high

RIGHT: *Woman*. 1945, 10 inches high







Torso of a Woman. 1946. Bronze, 11 inches high, on wood base

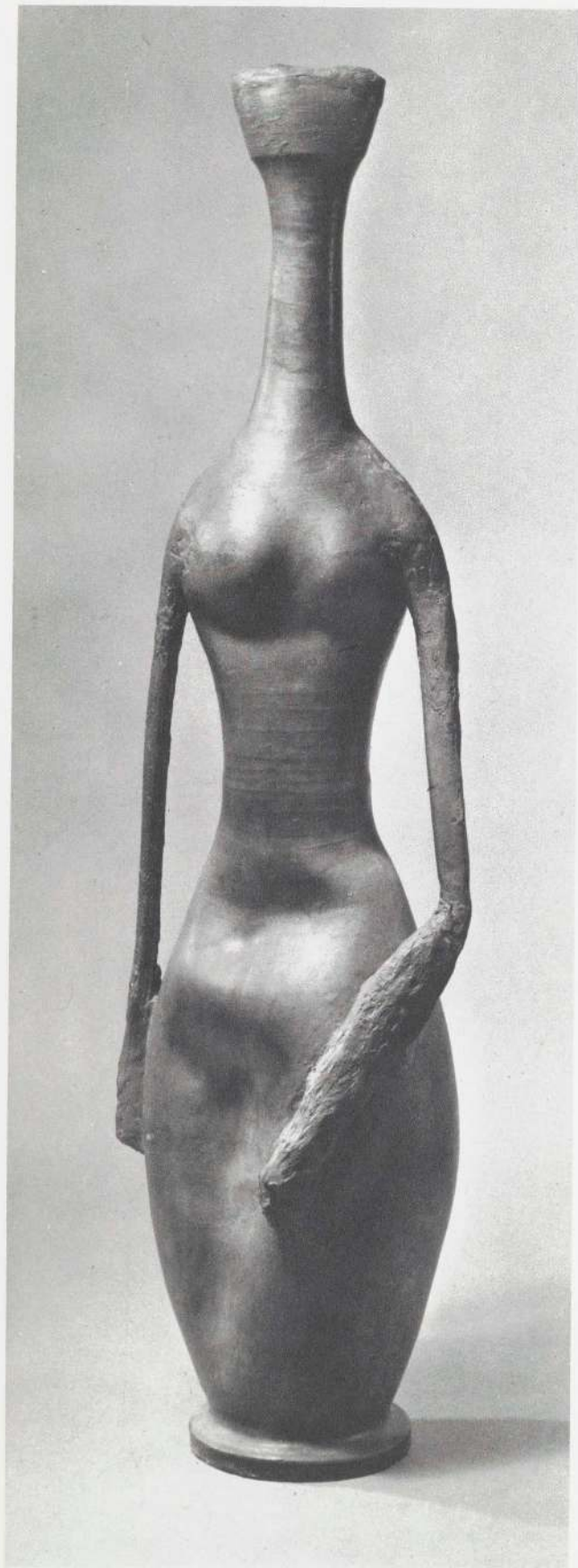
Other casts of figures on p. 110.

OPPOSITE AND LEFT:

Woman. 1945. Bronze, 5 $\frac{1}{4}$ inches high

Seated Woman. 1947. Bronze, 4 $\frac{3}{4}$ inches high

Woman. 1947. 7 $\frac{7}{8}$ inches high

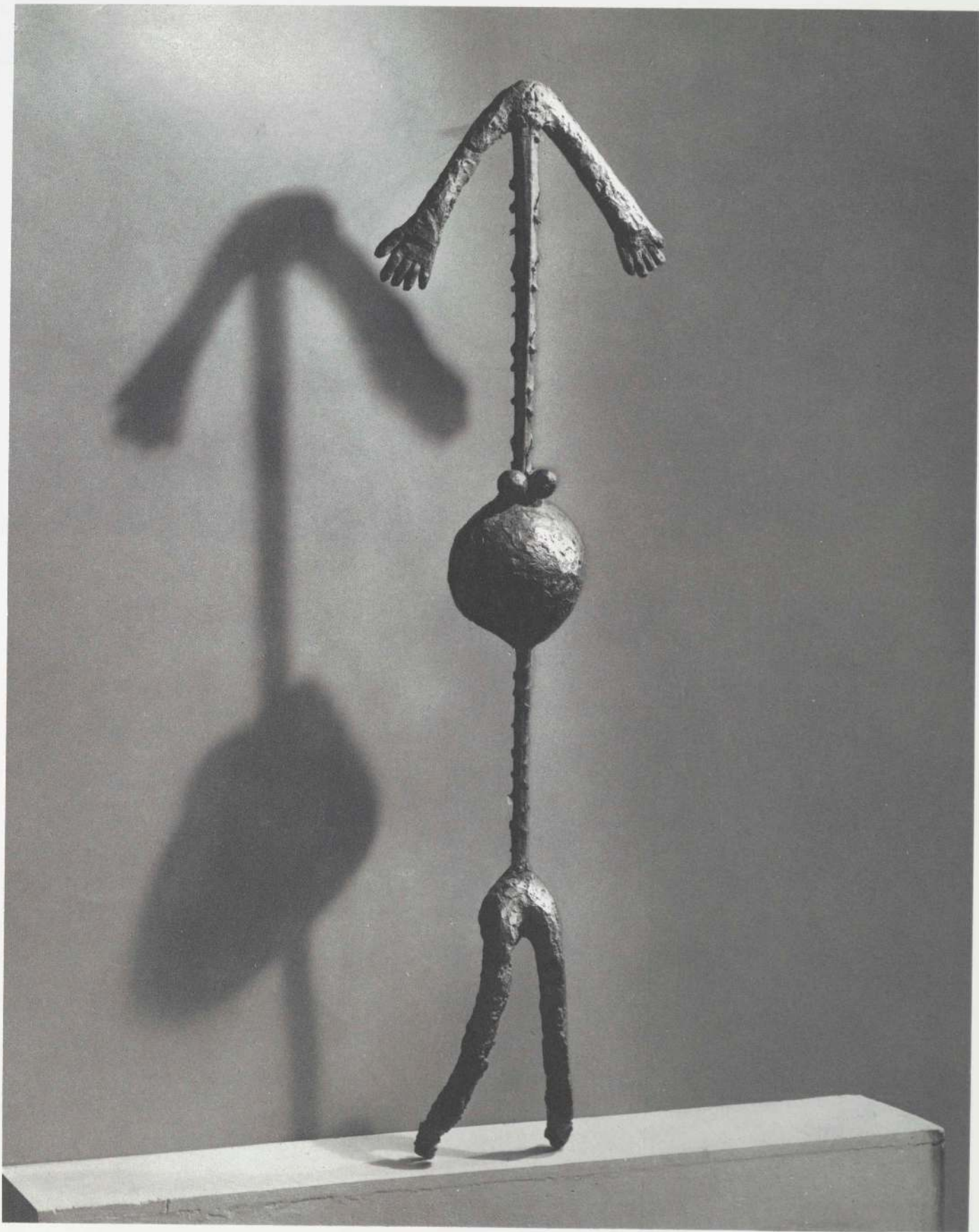


LEFT: *Vase-Woman*. 1948. Bronze, 37 $\frac{3}{4}$ inches high
ABOVE: *Woman*. 1947. Bronze, 7 $\frac{3}{4}$ inches high
OPPOSITE: *Vase-Face*. 1947. Bronze, 11 inches high
Collection Mrs. G. David Thompson, Pittsburgh



Hand with Sleeve. 1947. Bronze, 9 inches long. Collection Mary and Sylvan Lang, San Antonio, Texas
OPPOSITE: *Female Form.* 1948. Bronze, 50 inches high









Glass. 1949. Bronze, 8 $\frac{3}{8}$ inches high

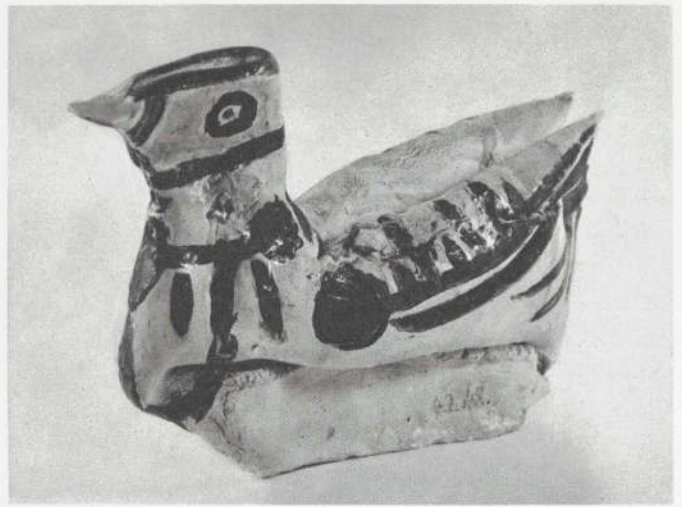
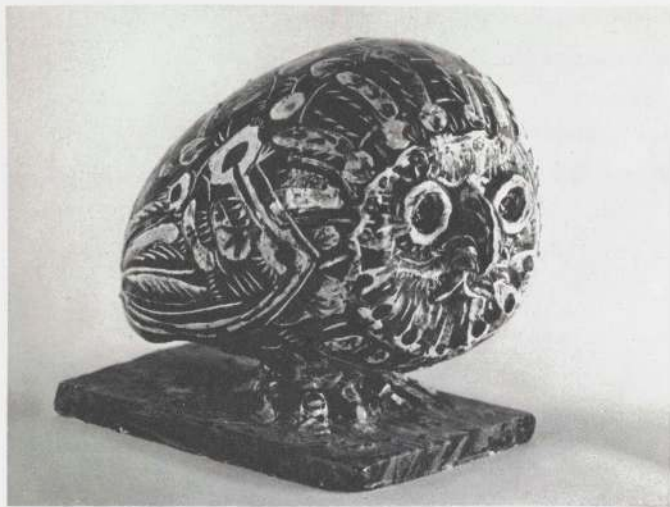
BELOW: *Centaur*. 1948. Bronze, 15 $\frac{1}{2}$ inches high

OPPOSITE.

LEFT: *Animal Head*. 1948. Bronze, 14 $\frac{1}{8}$ inches high

RIGHT: *Mask of a Faun*. 1949-1950. Bronze, 15 $\frac{3}{4}$ inches high



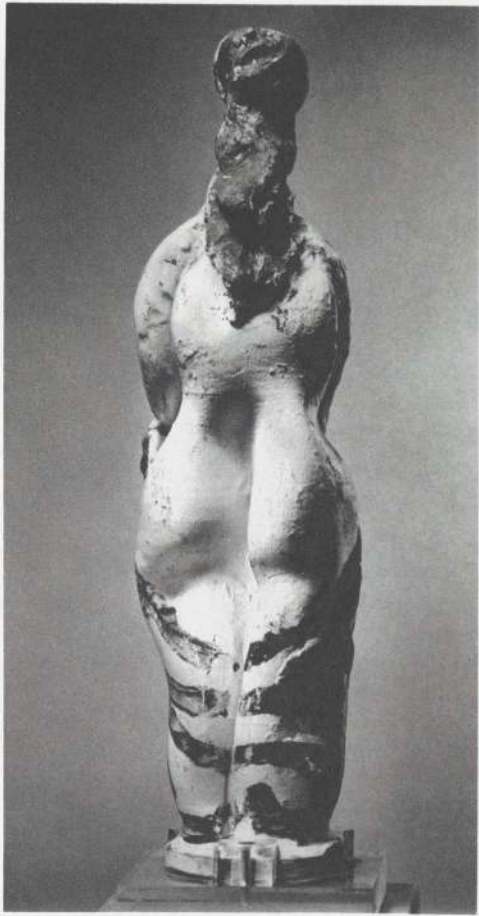


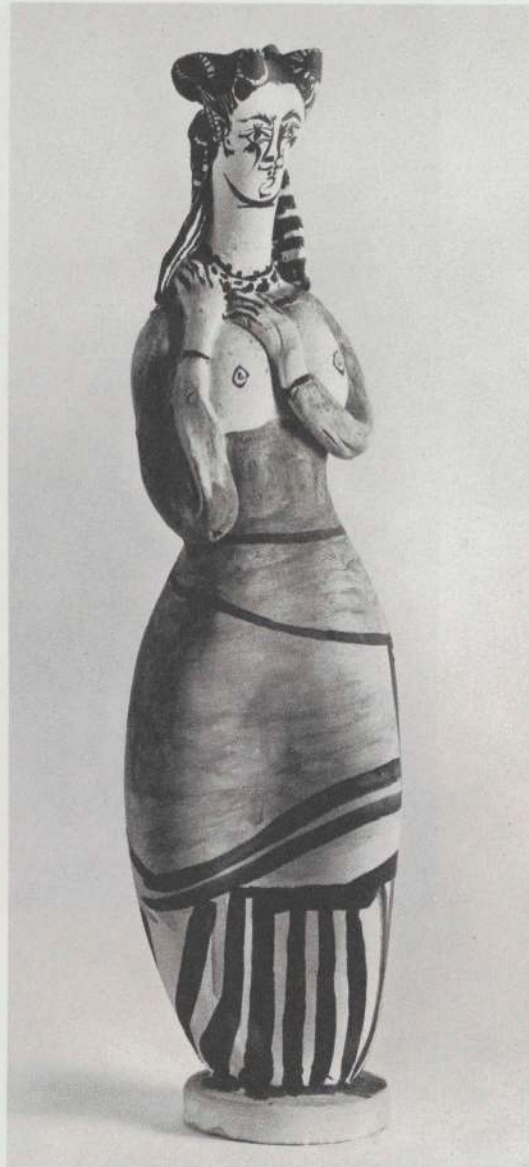
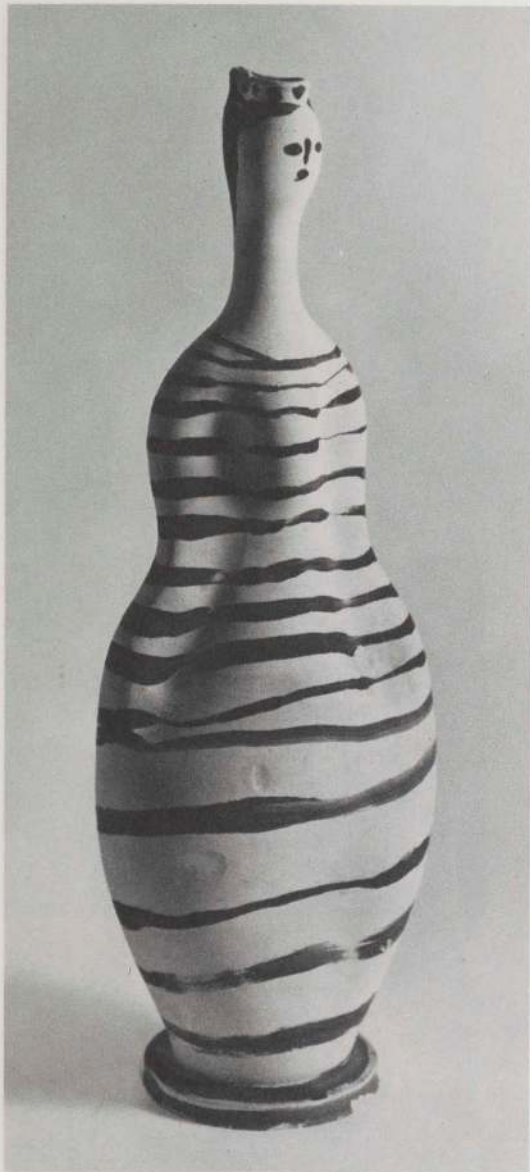
ABOVE, LEFT: *Owl*. 1949. Ceramic, $7\frac{7}{8} \times 8\frac{1}{4} \times 5\frac{1}{4}$ inches

ABOVE, RIGHT: *Seated Bird*. 1948. Ceramic, $9\frac{1}{4} \times 4\frac{1}{4} \times 15\frac{3}{8}$ inches

LEFT: *Condor*. 1949. Ceramic, 17 inches high

OPPOSITE, LEFT AND RIGHT: *Woman*. 1948. Ceramic, $14\frac{7}{8}$ inches high. Galerie Chalette, New York





LEFT: *Woman with Hands Hidden*. 1949. Ceramic, 18½ inches high

RIGHT: *Woman with Mantilla*. 1949. Ceramic, 18½ inches high

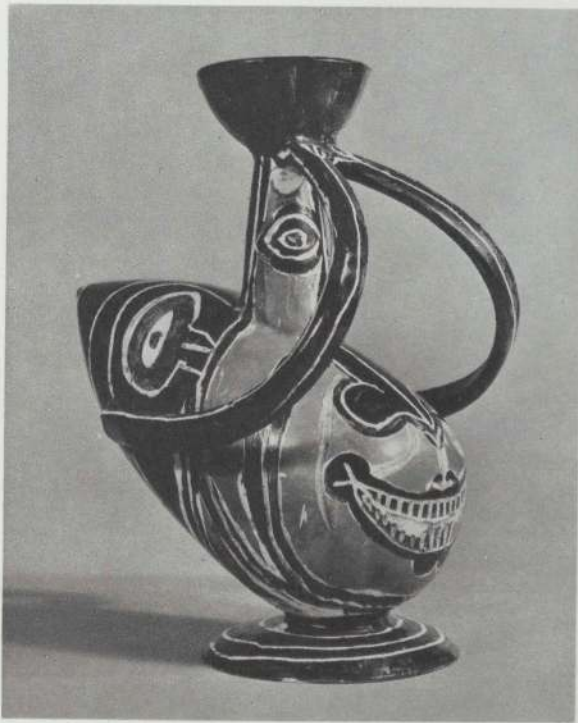
OPPOSITE.

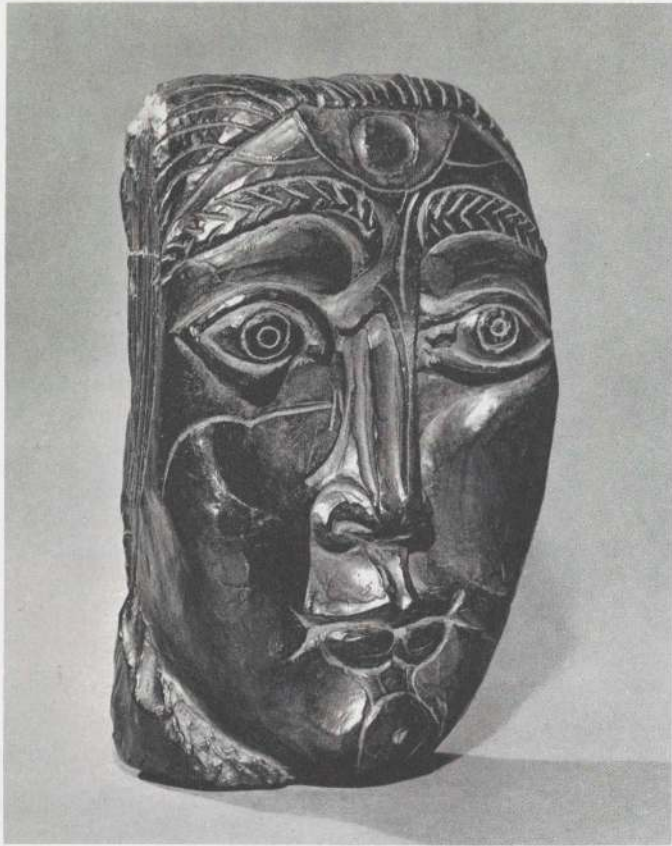
ABOVE, LEFT: *Large Sculptured Head*. 1950. Ceramic, 15 inches high

ABOVE, RIGHT: *Large Sculptured Head with Bow*. 1950. Ceramic, 14½ inches high

BELOW, LEFT: *Two-handed Pitcher*. 1950. Ceramic, 13 inches high

BELOW, RIGHT: *Centaur*. 1950. Ceramic, 17 inches high

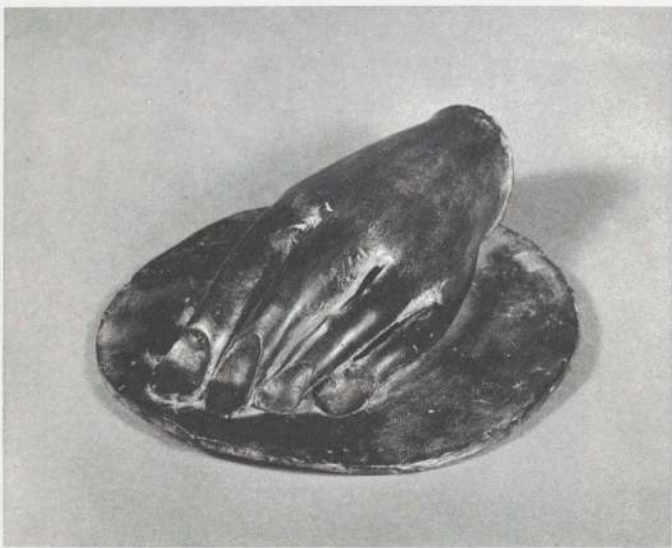




Mask of a Woman. 1950. Bronze, 10½ inches high

BELOW: *Hand.* 1950. Bronze, 1¾ x 7⅞ inches

OPPOSITE: *Pregnant Woman.* 1950. Bronze, 41¼ inches high.
The Museum of Modern Art, New York,
gift of Mrs. Bertram Smith







Owl. 1950. Bronze, 13 inches high

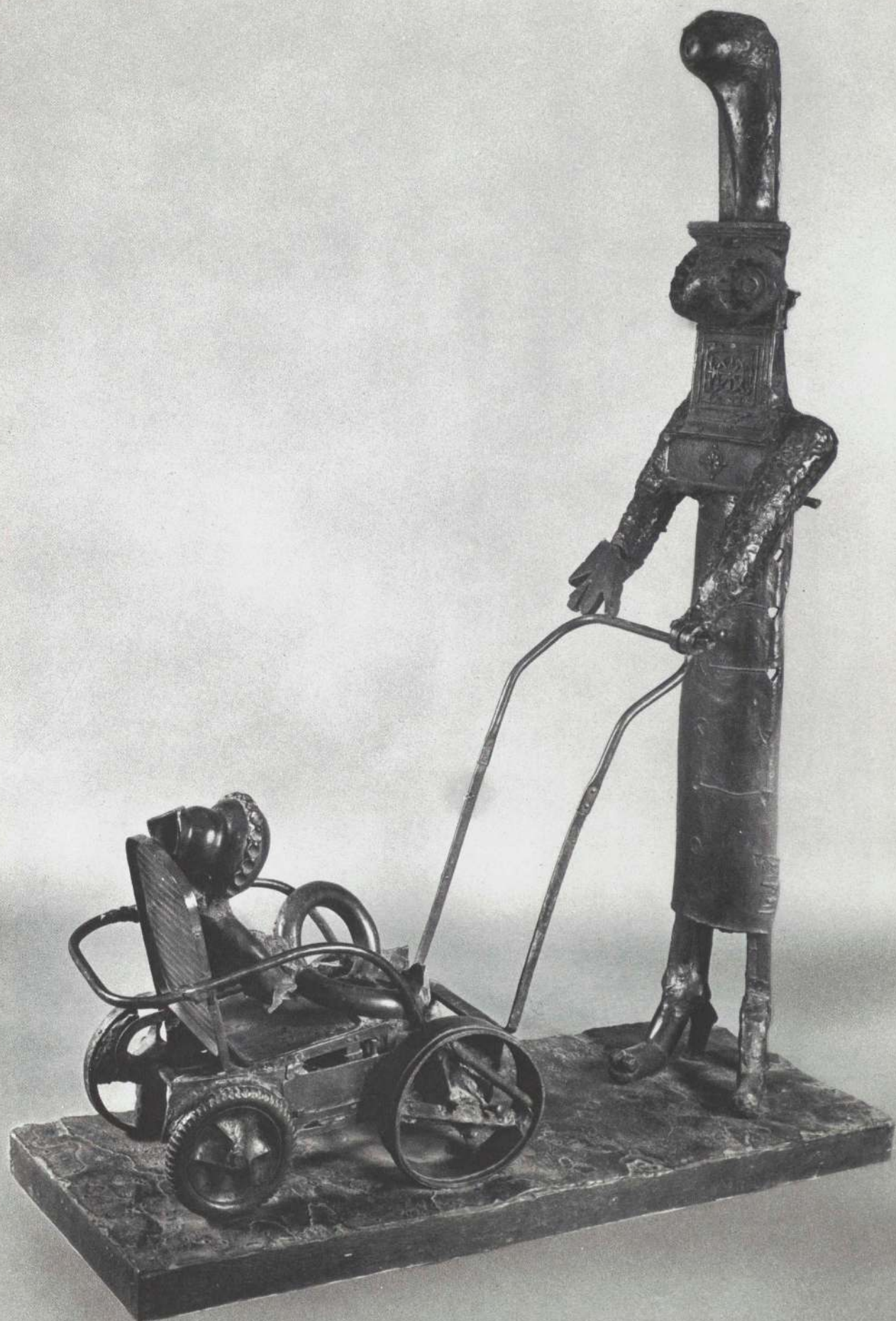
BELOW: *Owl*. 1950. Bronze, 14½ inches high

OPPOSITE: *She-Goat*. 1950. Bronze, after found objects, 46⅜ x 56⅜ x 27¾ inches. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund





Little Girl Skipping Rope. 1950. Bronze, after found objects, 60¼ inches high
OPPOSITE: *Woman with Baby Carriage*. 1950. Bronze, after found objects, 80 inches high





Head of a Woman. 1951. Bronze, 21 $\frac{1}{8}$ inches high. The Museum of Modern Art, New York,
Benjamin Scharps and David Scharps Fund

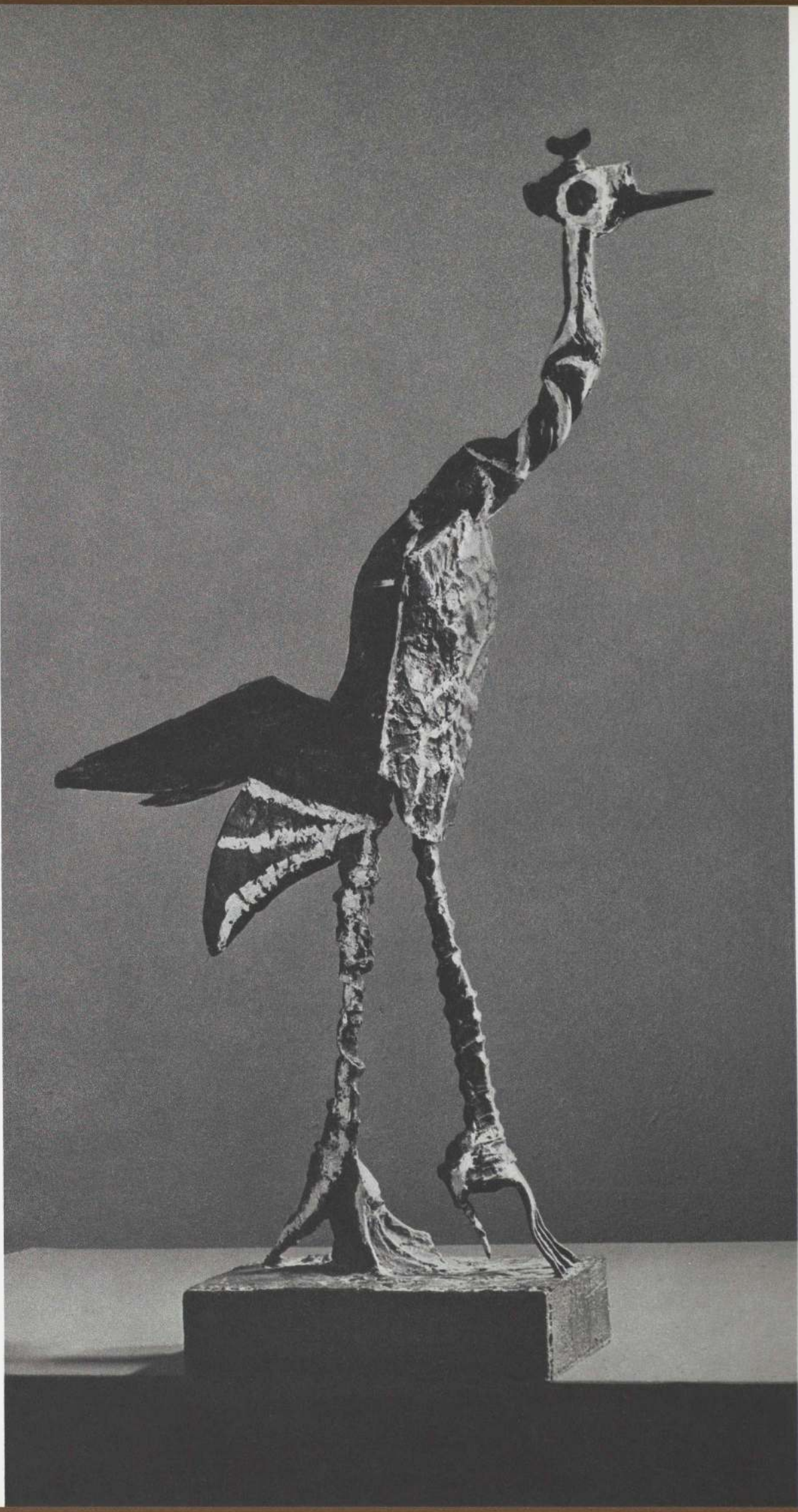


Head of a Woman. 1951. Bronze, 19 $\frac{7}{8}$ inches high

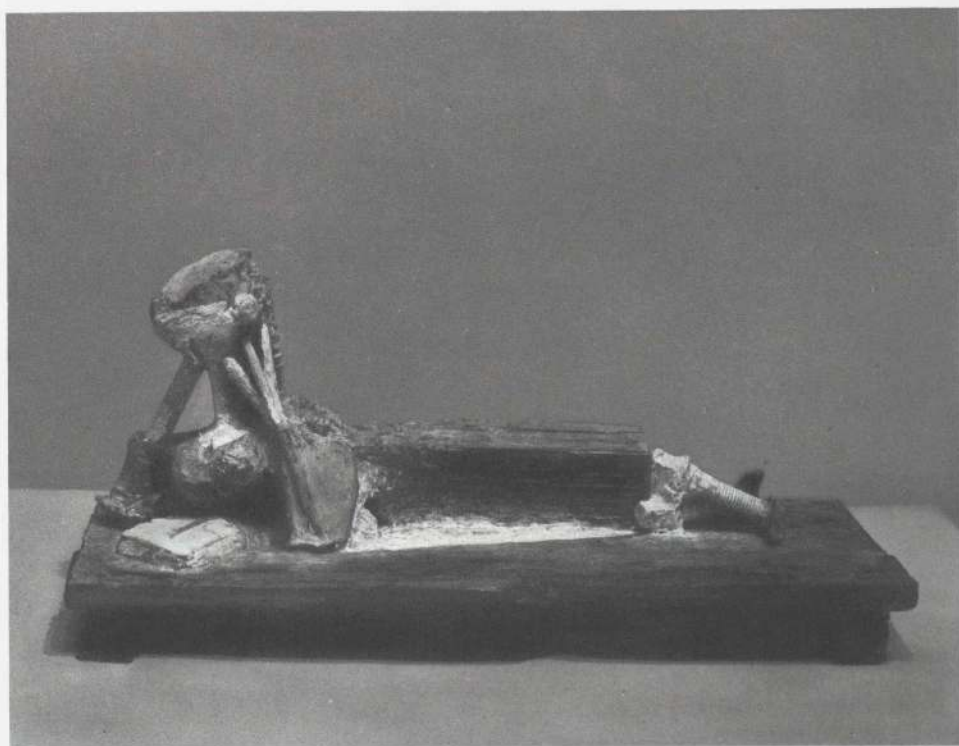
OPPOSITE: *Crane*. 1952. Painted bronze, after found objects, 29½ inches high



Goat Skull and Bottle. 1951-1952. Painted bronze, after found objects, 31 x 37⅞ x 21½ inches.
The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund







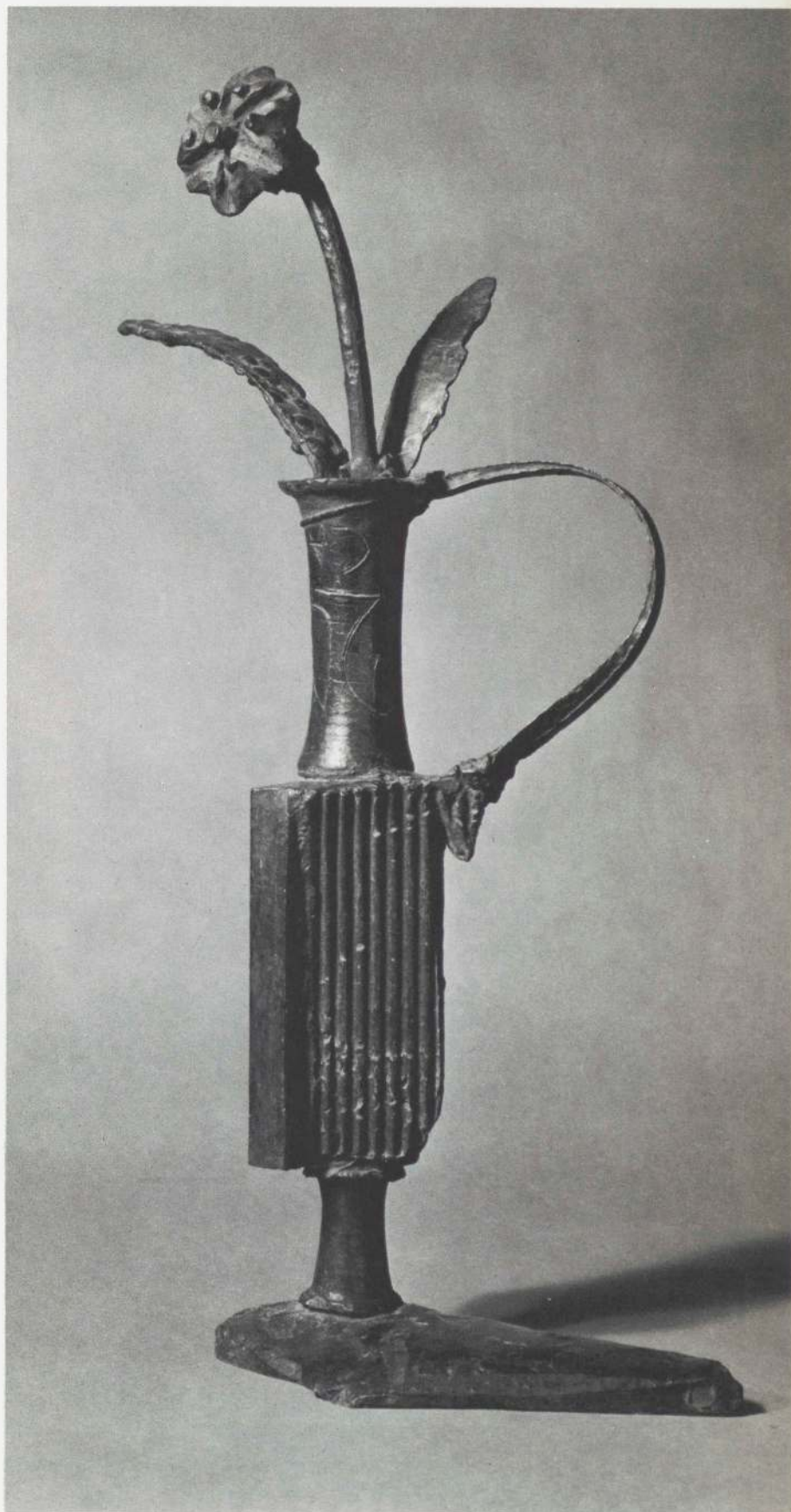
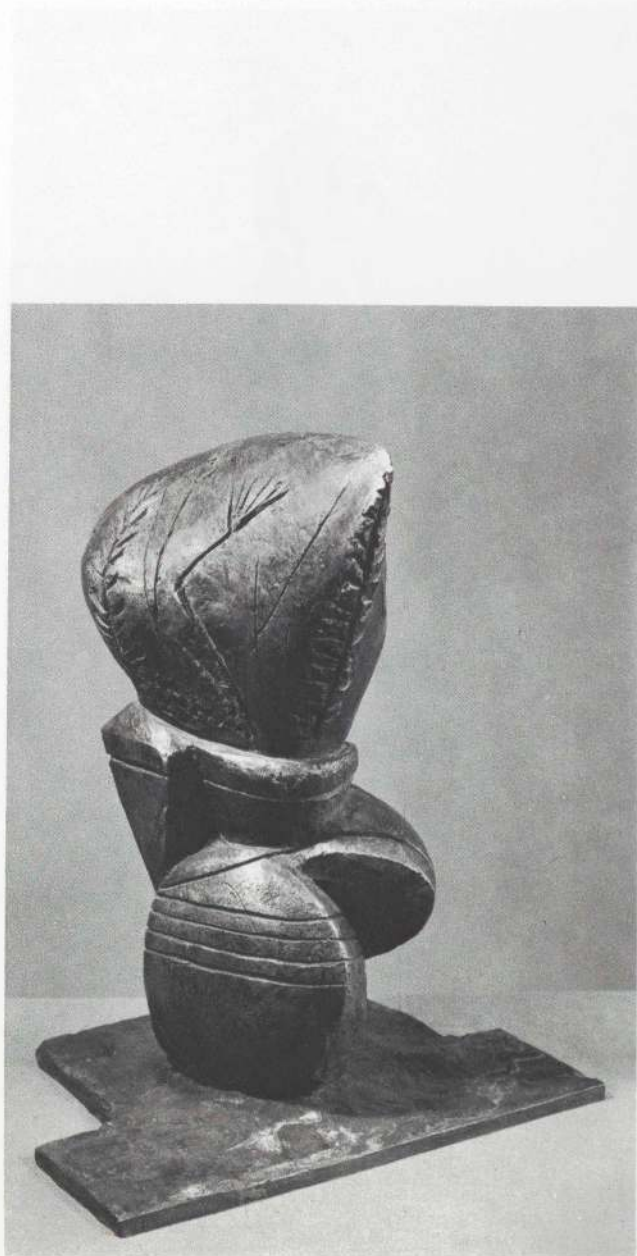
ABOVE: *Angry Owl*. 1953. Bronze, after found objects, 10 $\frac{3}{8}$ inches high
BELOW: *Woman Reading*. 1952-1953. Painted bronze, after found objects, 14 inches long.
Collection Mr. and Mrs. Gerald Gidwitz, Highland Park, Illinois
OPPOSITE: *Baboon and Young*. 1951. Bronze, after found objects, 21 inches high.
The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund



Vase with Flower. 1953. Bronze, 29 inches high

BELOW: *Bunch of Flowers.* 1953. Bronze, 23 $\frac{3}{8}$ inches high

OPPOSITE: *Flowers in a Vase.* 1953. Bronze, 28 $\frac{3}{4}$ inches high



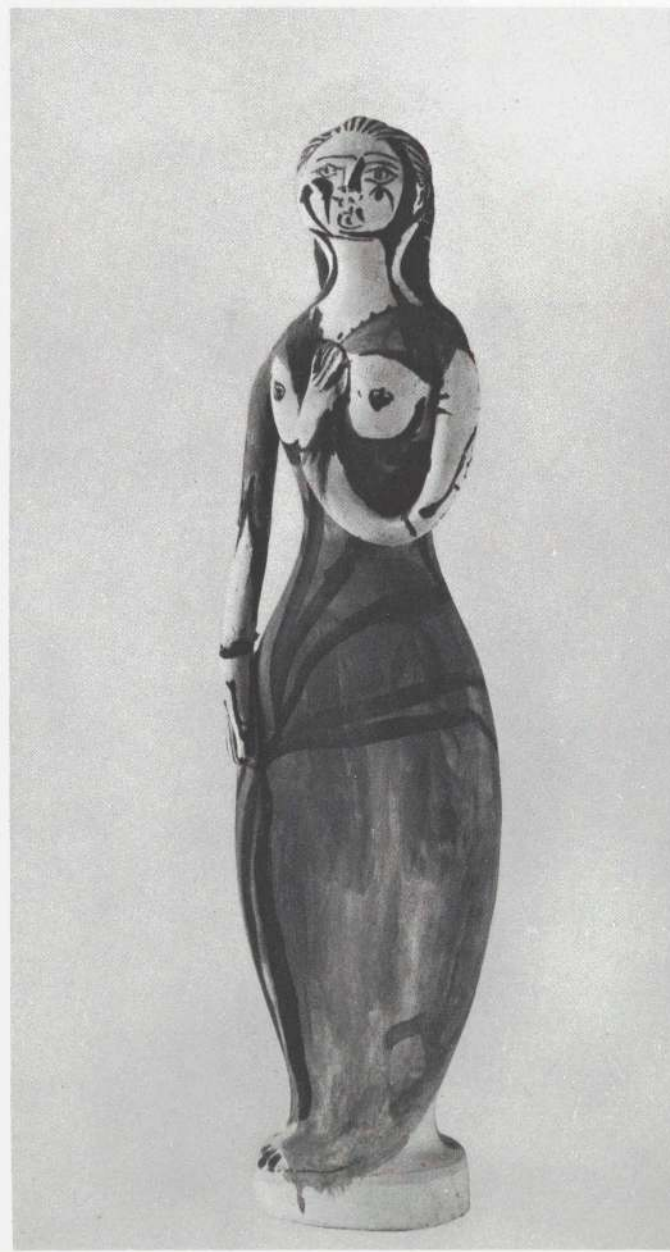
LEFT: *Kneeling Woman*. 1953. Ceramic, 11 $\frac{3}{8}$ inches high

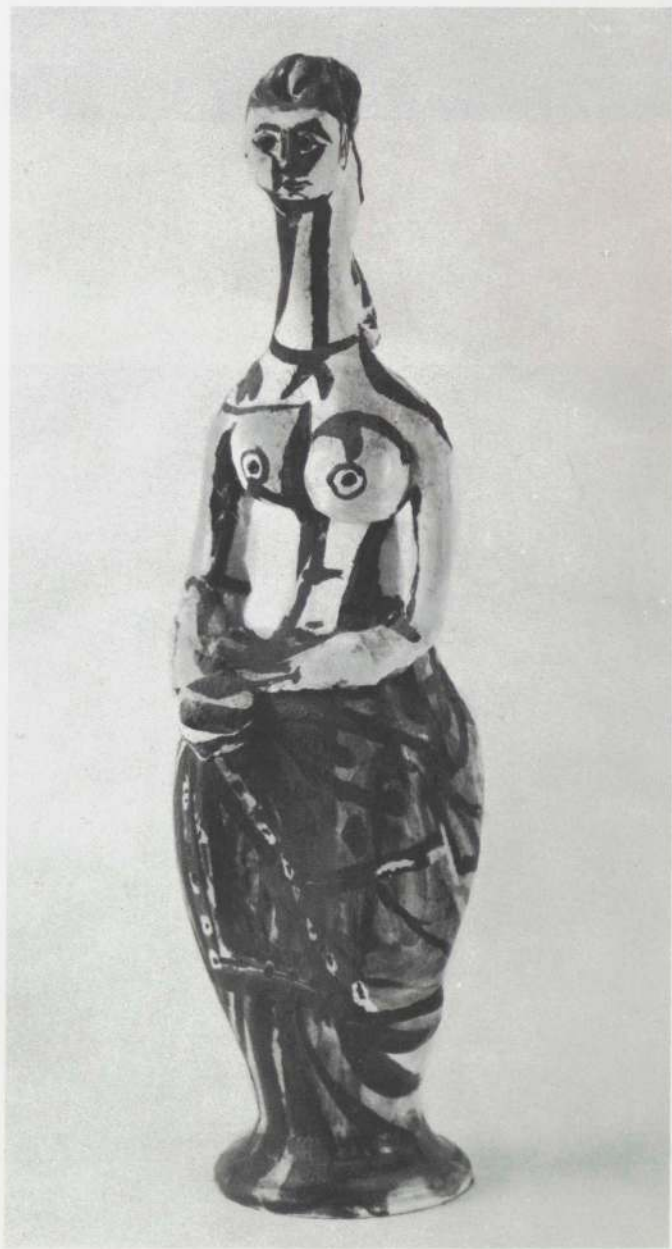
RIGHT: *Woman*. 1953. Ceramic, 15 $\frac{3}{8}$ inches high

OPPOSITE.

LEFT: *Woman in a Long Dress, Her Hair Undone*.
1953. Ceramic, 11 $\frac{3}{4}$ inches high

RIGHT: *Woman*. 1953. Ceramic, 11 $\frac{3}{8}$ inches high





ABOVE: *Owl*. 1953. Ceramic, 13 $\frac{3}{8}$ inches high
BELOW: *Owl*. 1951. Ceramic, 13 $\frac{3}{8}$ inches high

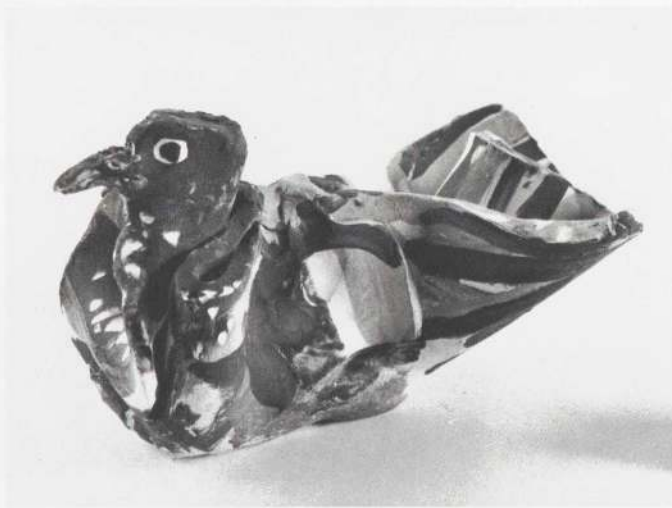




ABOVE: *Owl with Raised Wings*. 1953. Ceramic, 12¼ inches high

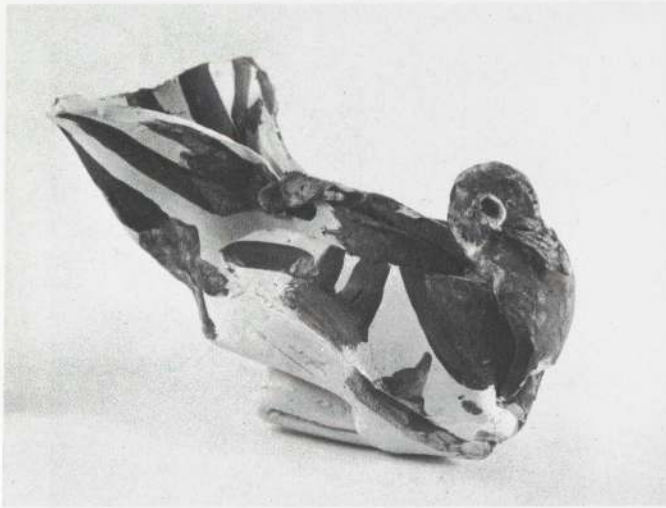


BELOW: *Owl with Man's Face (Carnaval)*. 1953. Ceramic, 13¾ inches high



ABOVE: *Dove*. 1953. Ceramic, $5\frac{1}{2}$ x $7\frac{7}{8}$ x $3\frac{1}{4}$ inches
BELOW: *Dove*. 1953. Ceramic, $5\frac{7}{8}$ x $10\frac{1}{4}$ x $5\frac{1}{8}$ inches

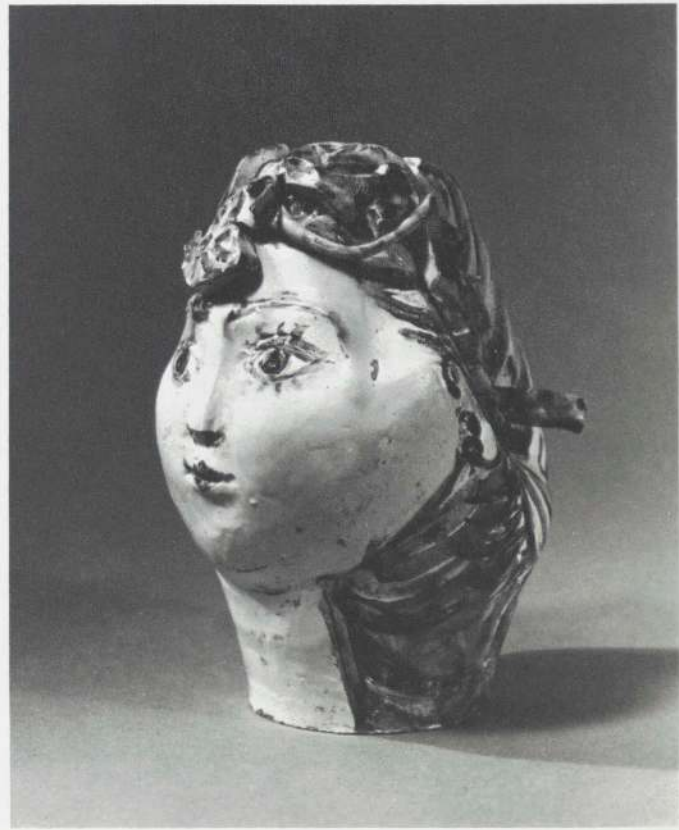
ABOVE: *Dove with Eggs*. 1953. Ceramic, $5\frac{1}{2}$ x $8\frac{5}{8}$ x $7\frac{7}{8}$ inches
BELOW: *Dove*. 1953. Ceramic, $5\frac{7}{8}$ x $9\frac{7}{8}$ x $5\frac{1}{8}$ inches



Dove. 1953. Ceramic, $4\frac{3}{4} \times 8\frac{3}{8} \times 5\frac{1}{8}$ inches

BELOW, LEFT: *Two-handed Vase (Great Bird)*. 1961. Ceramic, $23\frac{1}{4}$ inches high

BELOW, RIGHT: *Woman with a Crown of Flowers*. 1954. Ceramic, $9\frac{1}{2}$ inches high. Collection M. and Mme Georges Ramié, Vallauris



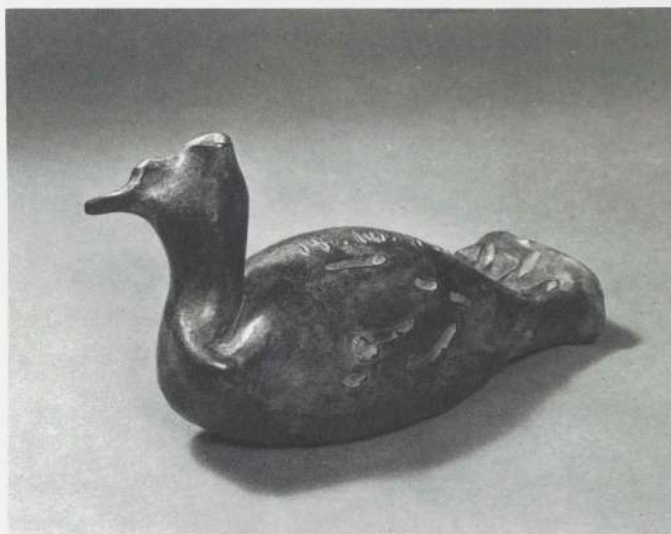


Dove. 1953. Bronze, $5\frac{1}{2}$ x 9 x $4\frac{3}{8}$ inches

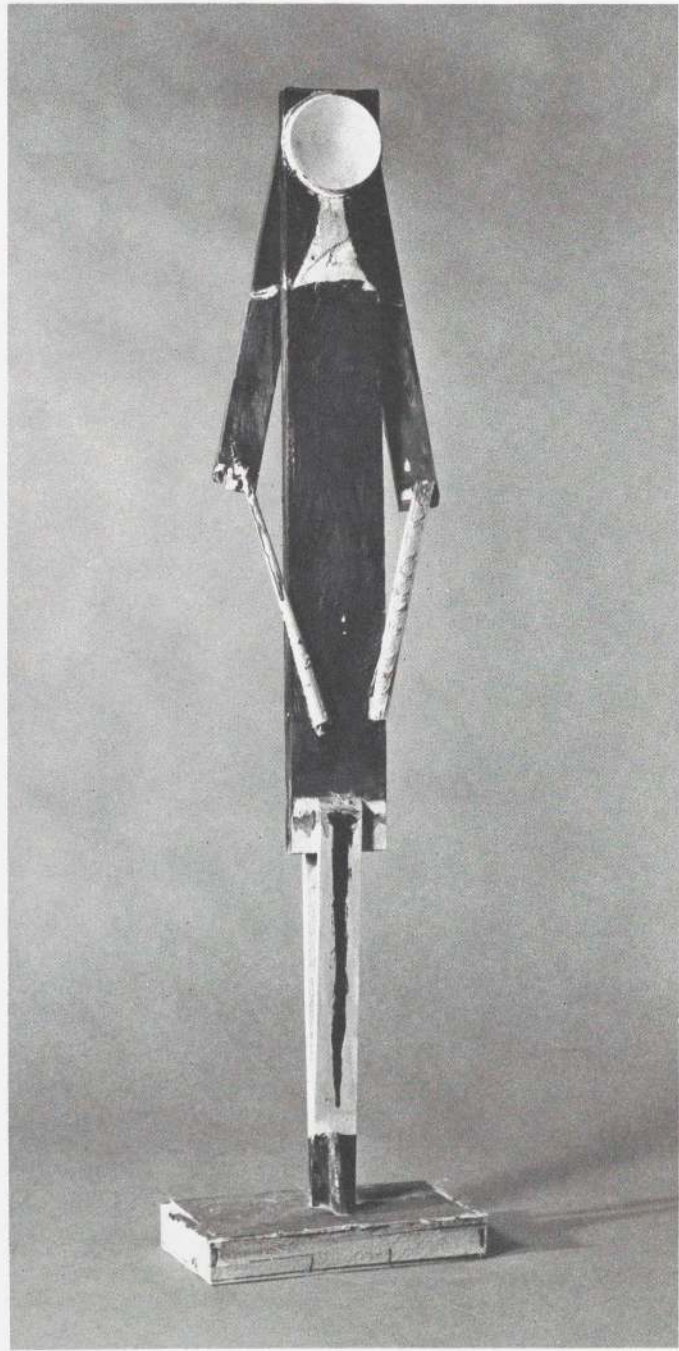
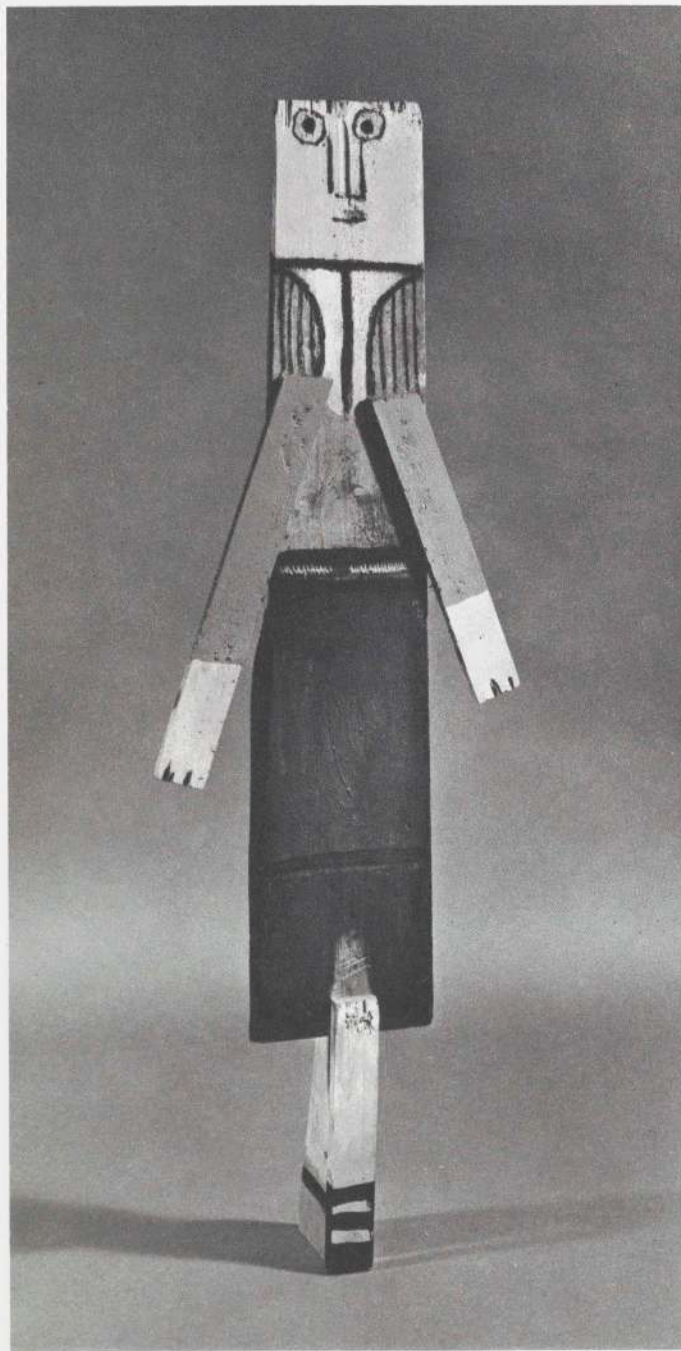
CENTER: *Dove*. 1953. Bronze, $6\frac{3}{4}$ x 11 x $4\frac{3}{4}$ inches

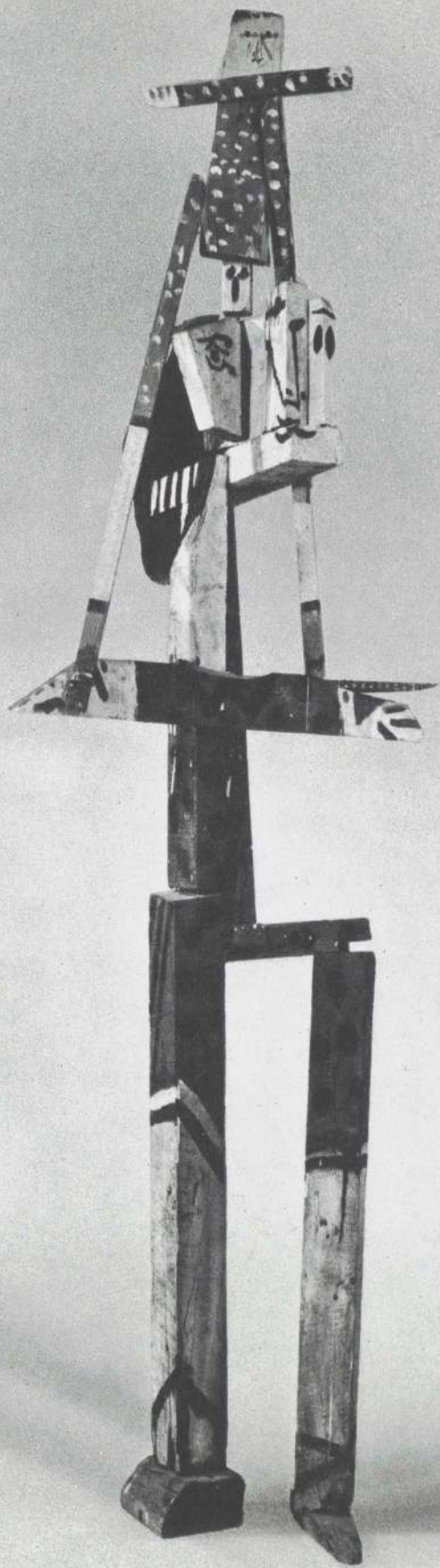
BELOW: *Little Bull*. 1953. Ceramic, $3\frac{1}{2}$ x $9\frac{7}{8}$ x $5\frac{1}{8}$ inches

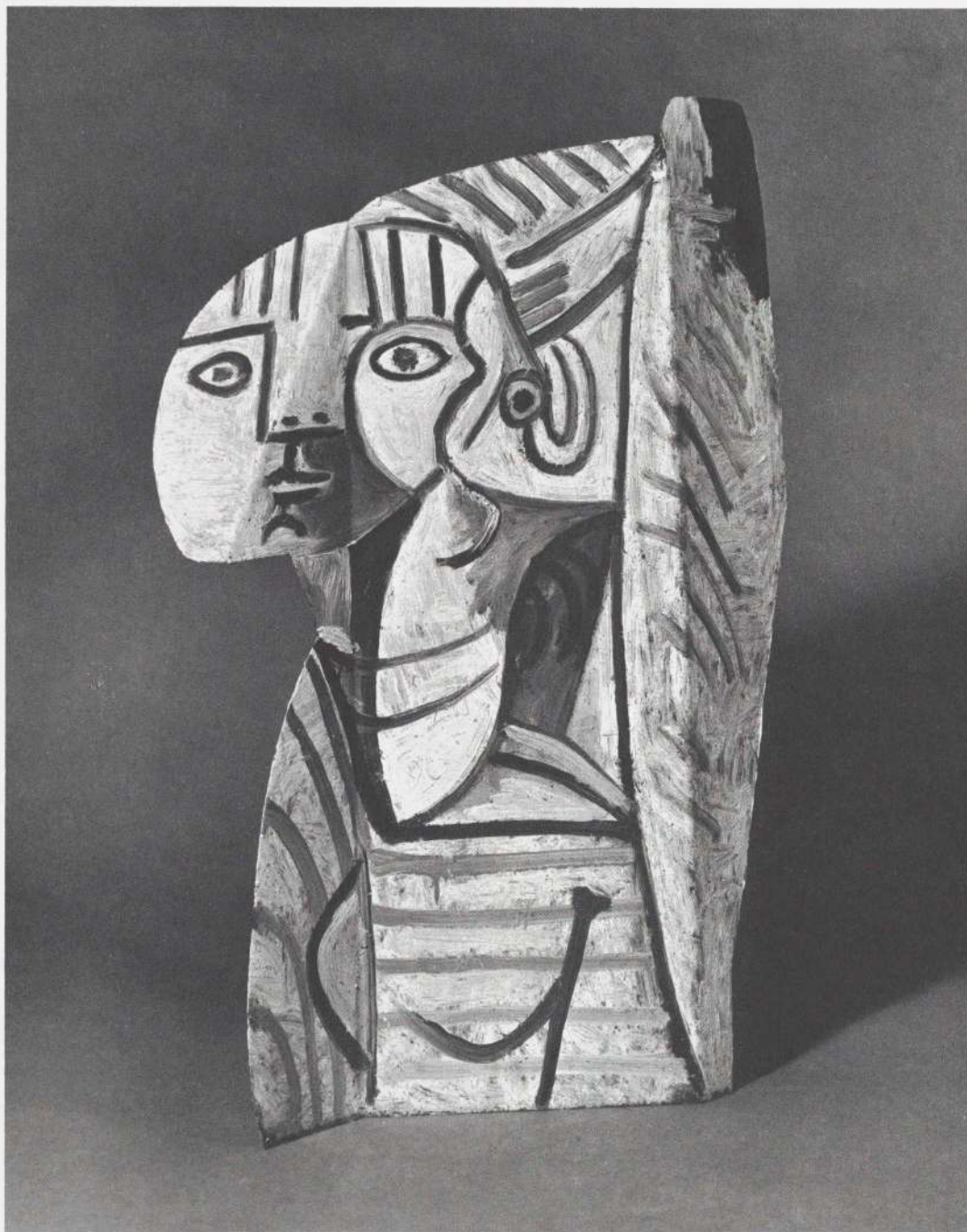
OPPOSITE: *Woman*. 1953. Bronze, $20\frac{1}{2}$ inches high



LEFT: *Woman*. 1953. Painted wood, 54 inches high
RIGHT: *Woman*. 1953. Painted wood, 35½ inches high
OPPOSITE: *Woman Carrying a Child*. 1953. Painted wood, 69 inches high

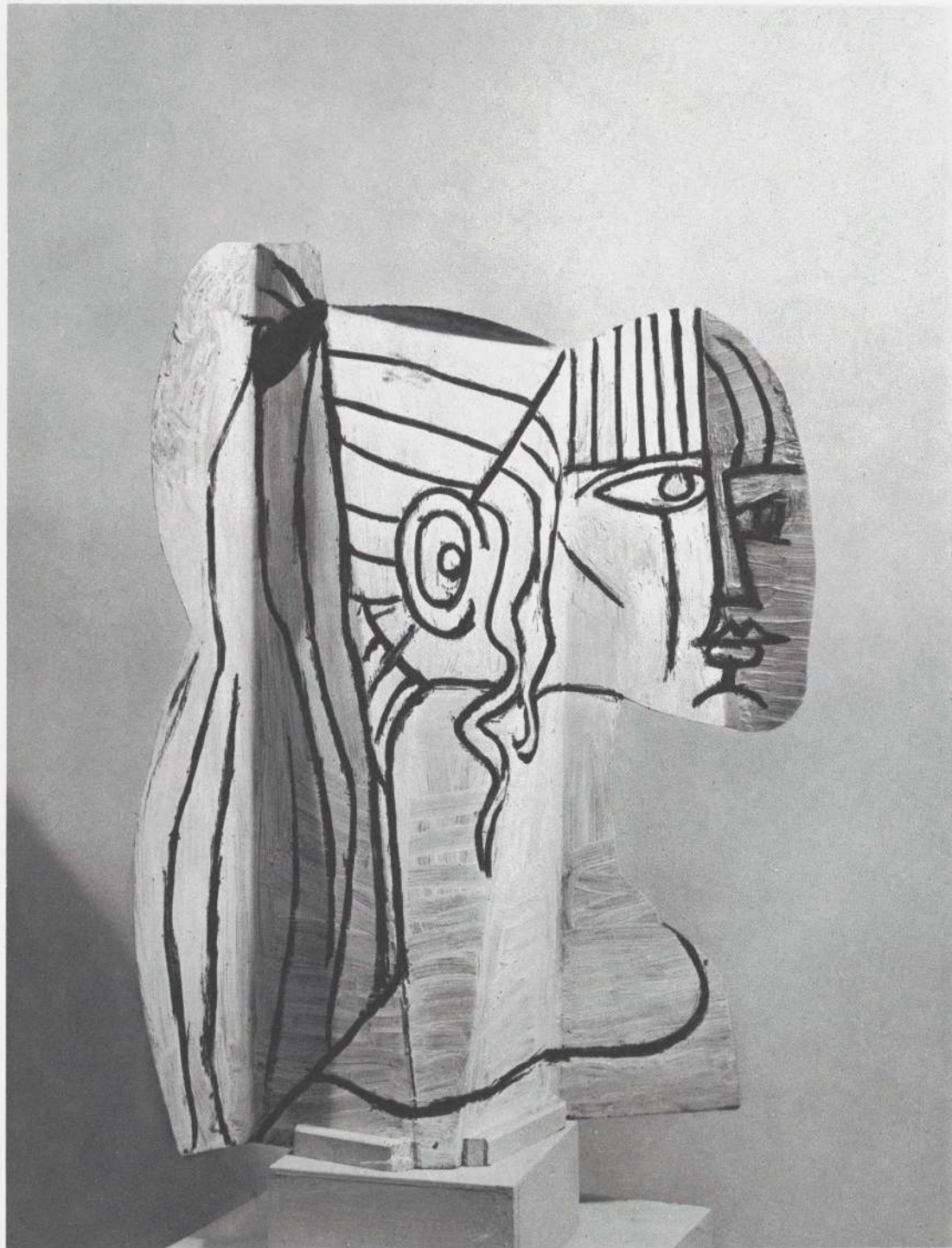






Bust of Sylvette. 1954. Metal cutout, folded and painted, 27½ inches high
OPPOSITE: *Bust of Sylvette*. 1954. Metal cutout, folded and painted, 27⅞ inches high



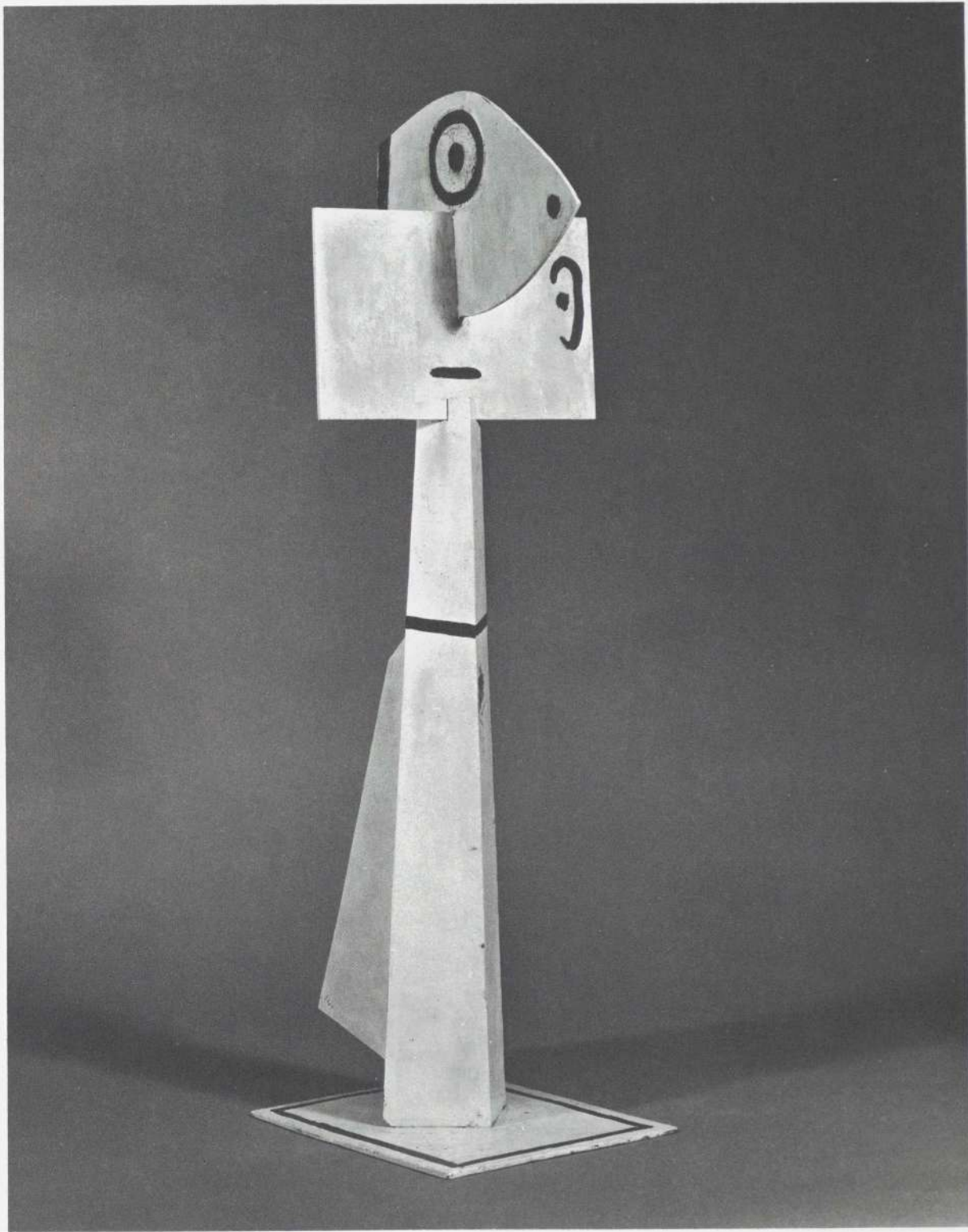


Bust of Sylvette. 1954. Metal cutout, folded and painted, 24 $\frac{3}{8}$ inches high



Bust of Sylvette. 1954. Metal cutout, folded and painted, 23¼ inches high





Head of a Woman. 1954. Metal cutout, painted, 34 $\frac{1}{4}$ inches high
OPPOSITE: *Head of a Woman.* 1954. Metal cutout, painted, 32 inches high





Head of a Woman. 1954. Metal cutout, painted, 30 $\frac{1}{4}$ inches high

BELOW: *The Bathers*. 1956. Bronze, after wood. Six figures, the largest 8 feet 8 inches high (not in exhibition)

OPPOSITE: *Young Man*. 1956. Bronze, after wood, 31 1/2 inches high





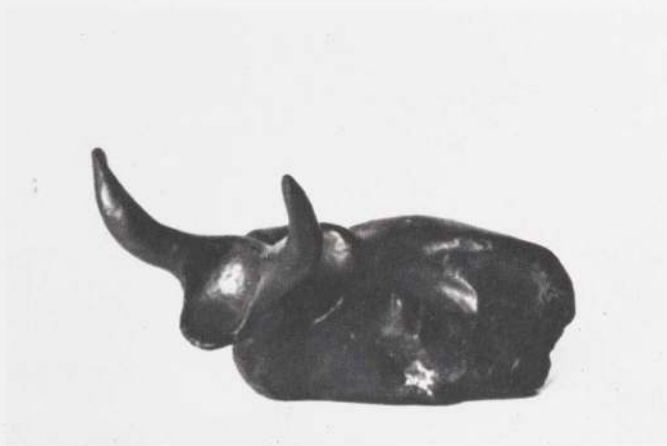
Bull's Head. 1957. Bronze, 14½ inches high

BELOW: *Bull*. 1957. Bronze, 15¾ x 26 x 8½ inches

OPPOSITE: *Arm*. 1959. Bronze, 22¾ inches high.
Joseph H. Hirshhorn Collection







LEFT: *Bull*. 1958. Bronze, $4\frac{3}{4}$ inches long. Collection Mr. and Mrs. Victor W. Ganz, New York

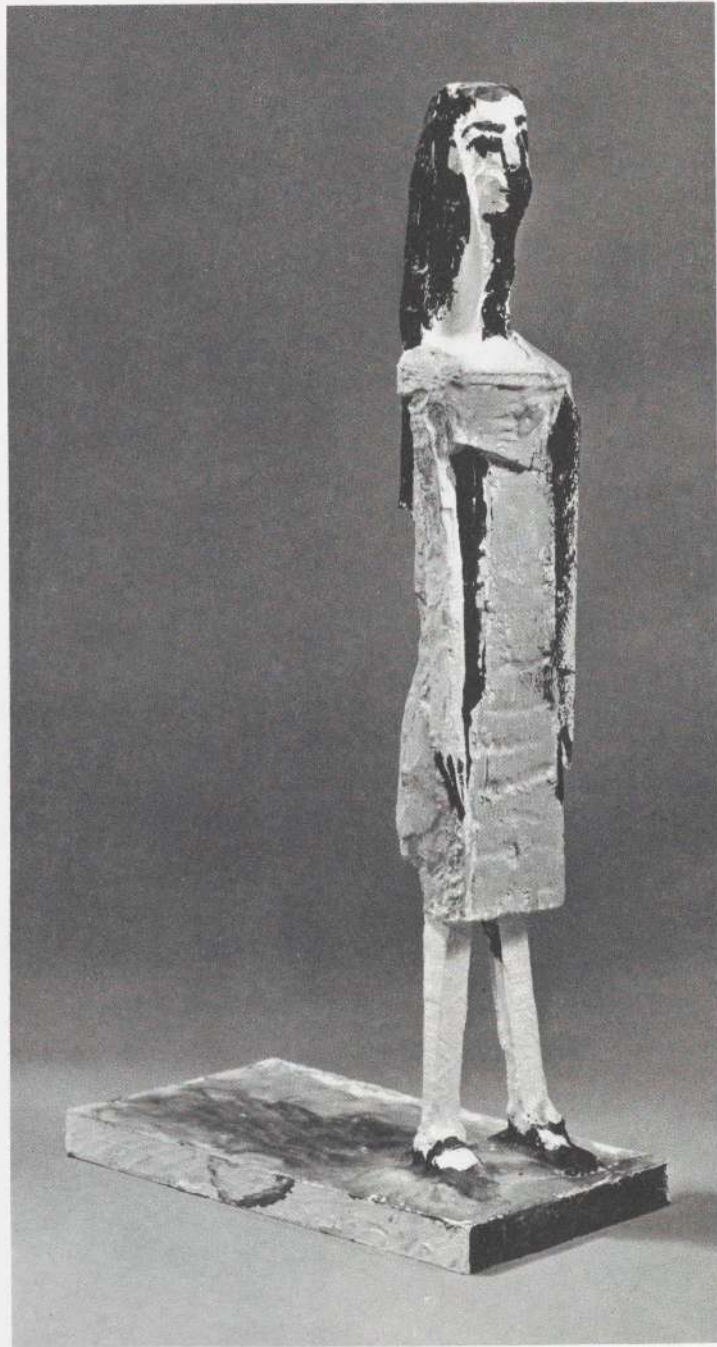
RIGHT: *Bull*. 1957. Bronze, $6\frac{1}{2}$ inches long. Collection Larry Aldrich, New York

OPPOSITE.

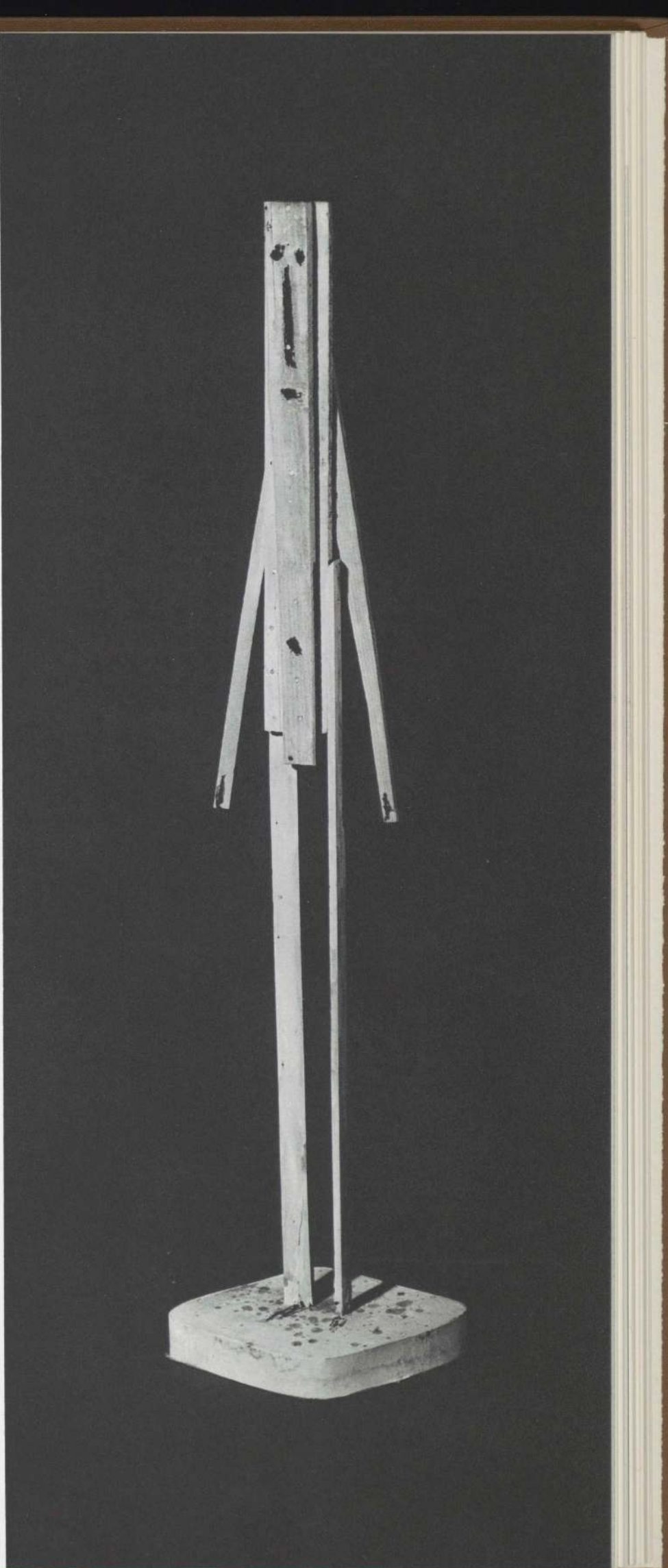
LEFT: *Pigeon*. 1957. Bronze, $6 \times 9\frac{7}{8} \times 4\frac{1}{4}$ inches

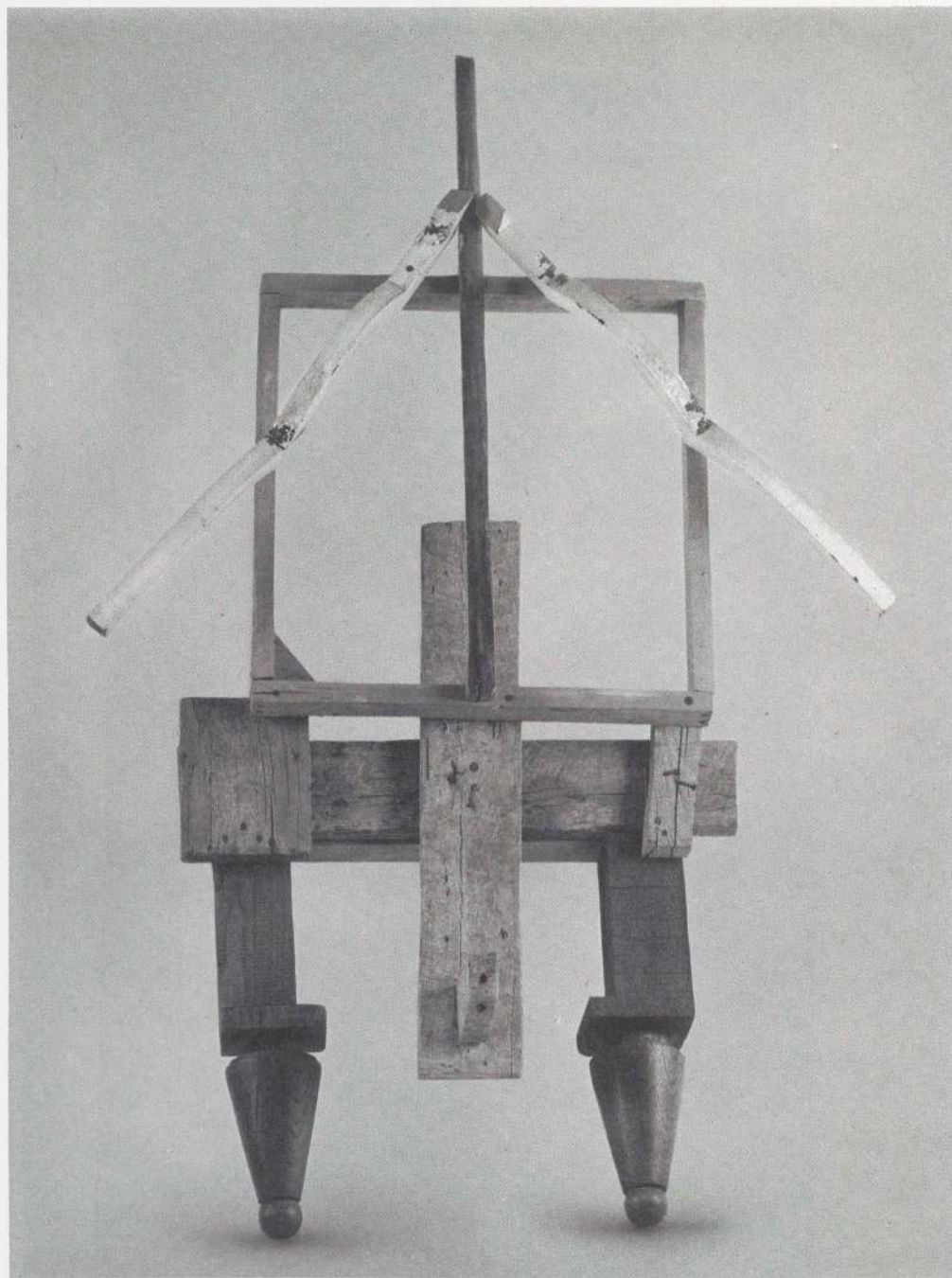
RIGHT: *Head of a Woman with Necklace*. 1957. Bronze, $14\frac{1}{4}$ inches high





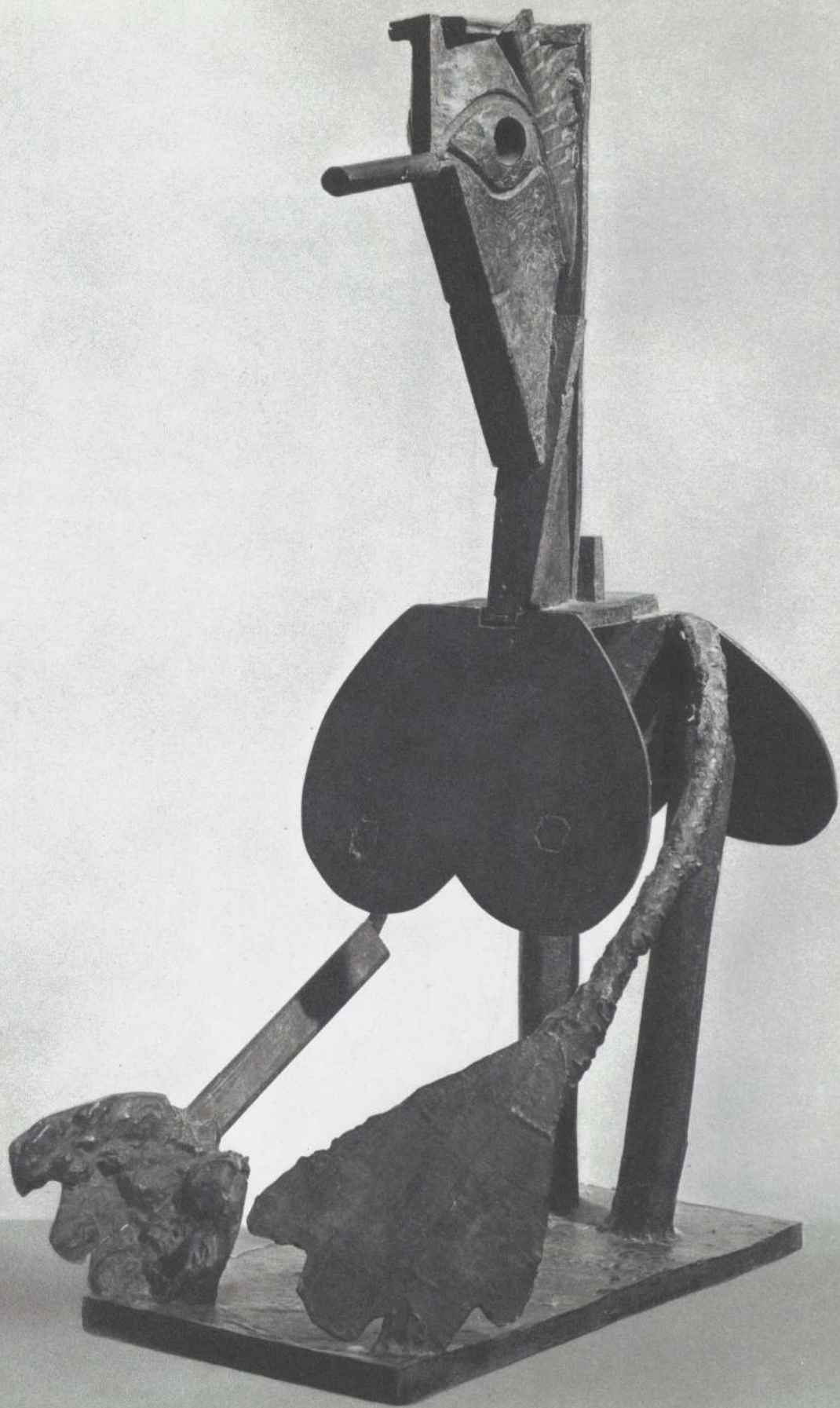
Little Girl. 1957-1958. Painted bronze, 17 inches high
OPPOSITE: *Figure.* 1958. Wood, 53 $\frac{1}{8}$ inches high





Man. 1958. Wood, 46 $\frac{3}{4}$ x 29 $\frac{1}{2}$ x 11 $\frac{3}{4}$ inches

OPPOSITE: *Bather Playing. 1958. Bronze, after found objects, 44 $\frac{1}{2}$ inches high*







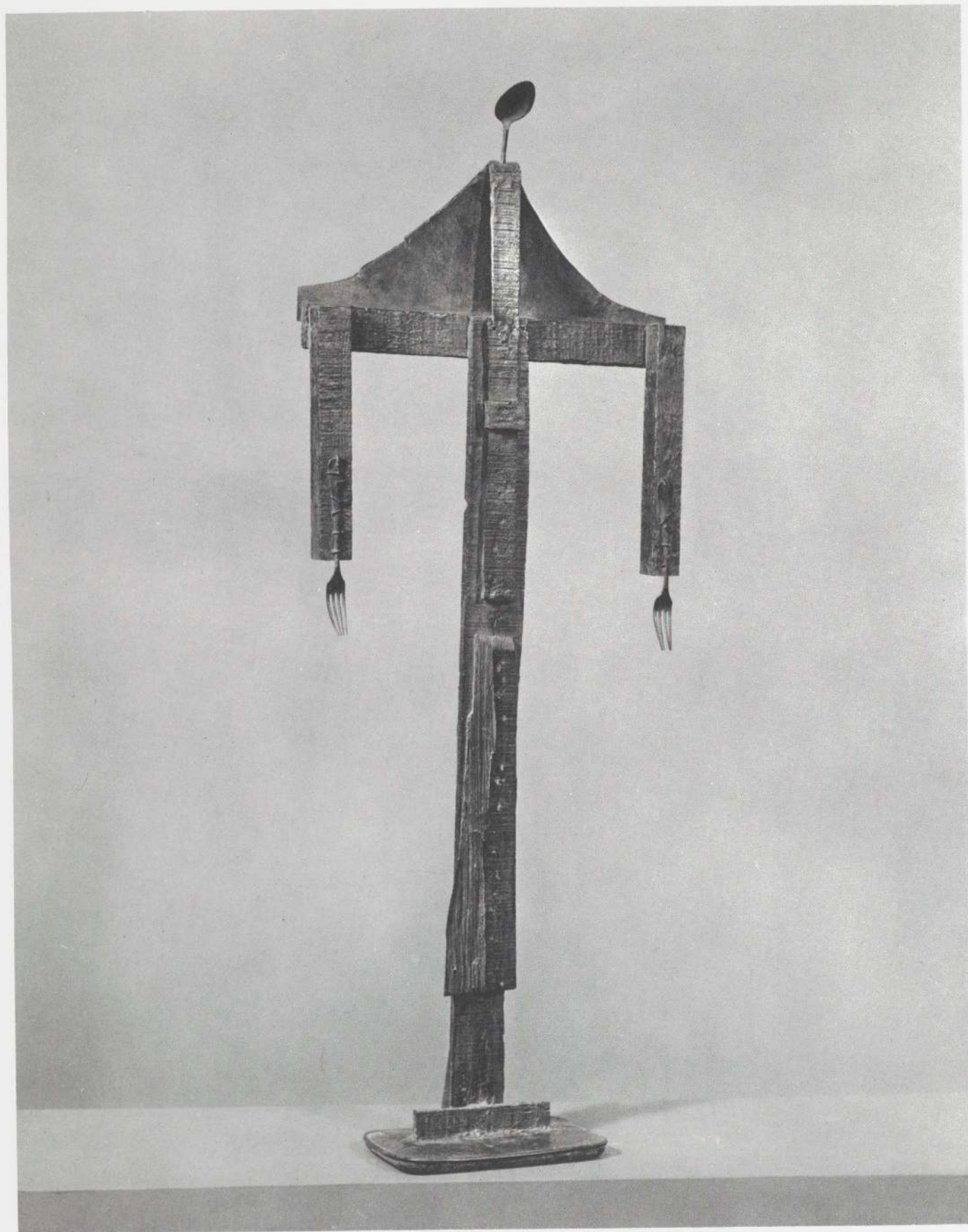
Man. 1958. Bronze, after wood, 22½ inches high

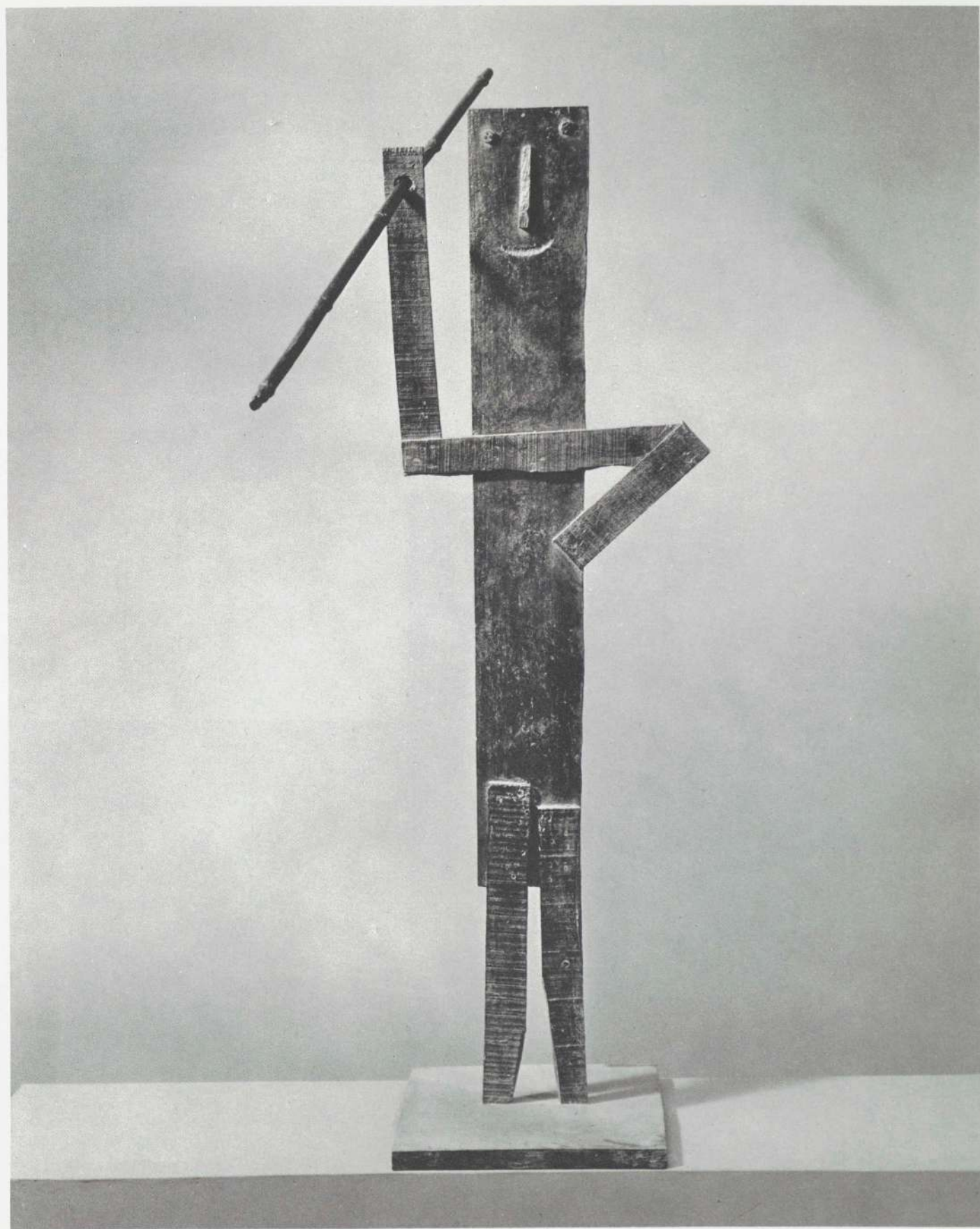




Head of a Woman. 1962. Metal cutout, folded and painted, 12 $\frac{7}{8}$ inches high

OPPOSITE: *Head of a Woman with Blonde Hair*. 1958-1959. Painted wood and wicker basket, 32 $\frac{1}{4}$ x 21 $\frac{1}{4}$ x 2 $\frac{3}{8}$ inches





Man with Javelin. 1960. Bronze, after wood, 45 $\frac{3}{8}$ inches high

Man Running. 1960. Bronze, 46 inches high

OPPOSITE.

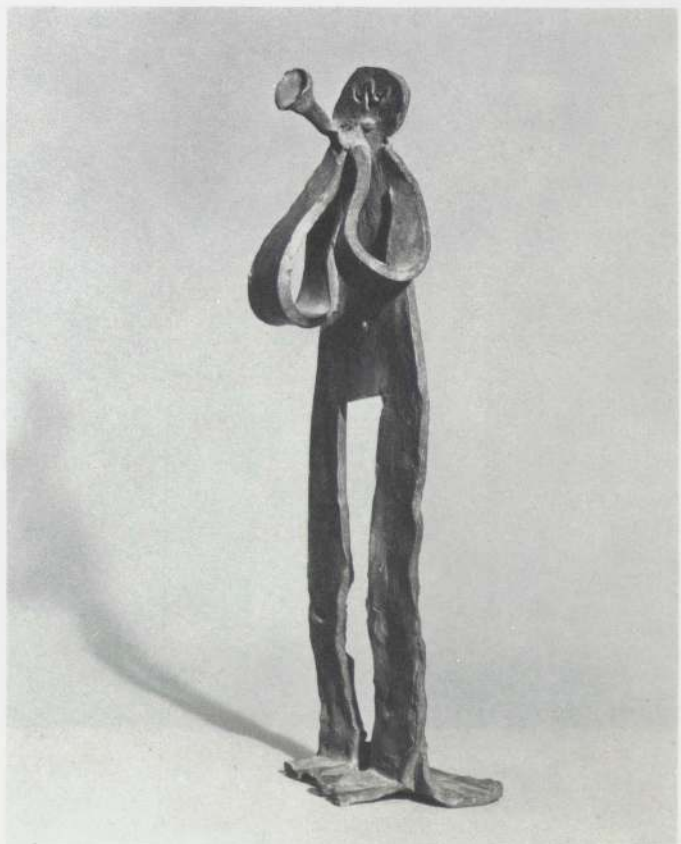
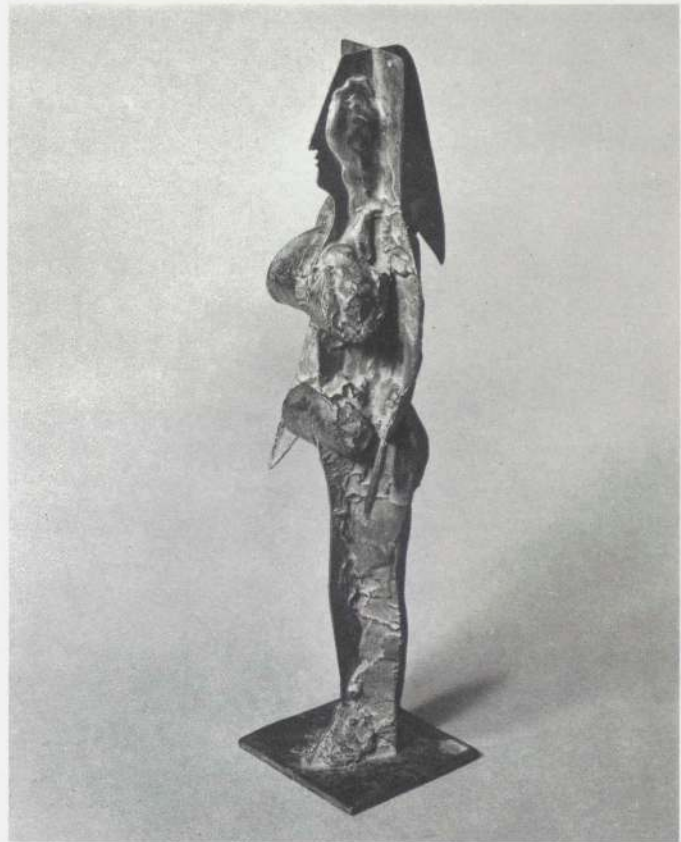
ABOVE, LEFT: *Head of a Woman*. 1961. Bronze, 10 $\frac{3}{8}$ inches high

ABOVE, RIGHT: *Woman*. 1962. Bronze, 12 $\frac{3}{4}$ inches high

BELOW, LEFT: *Man with Staff*. 1961. Bronze, 15 inches high

BELOW, RIGHT: *Musician*. 1961. Bronze, 17 $\frac{3}{4}$ inches high





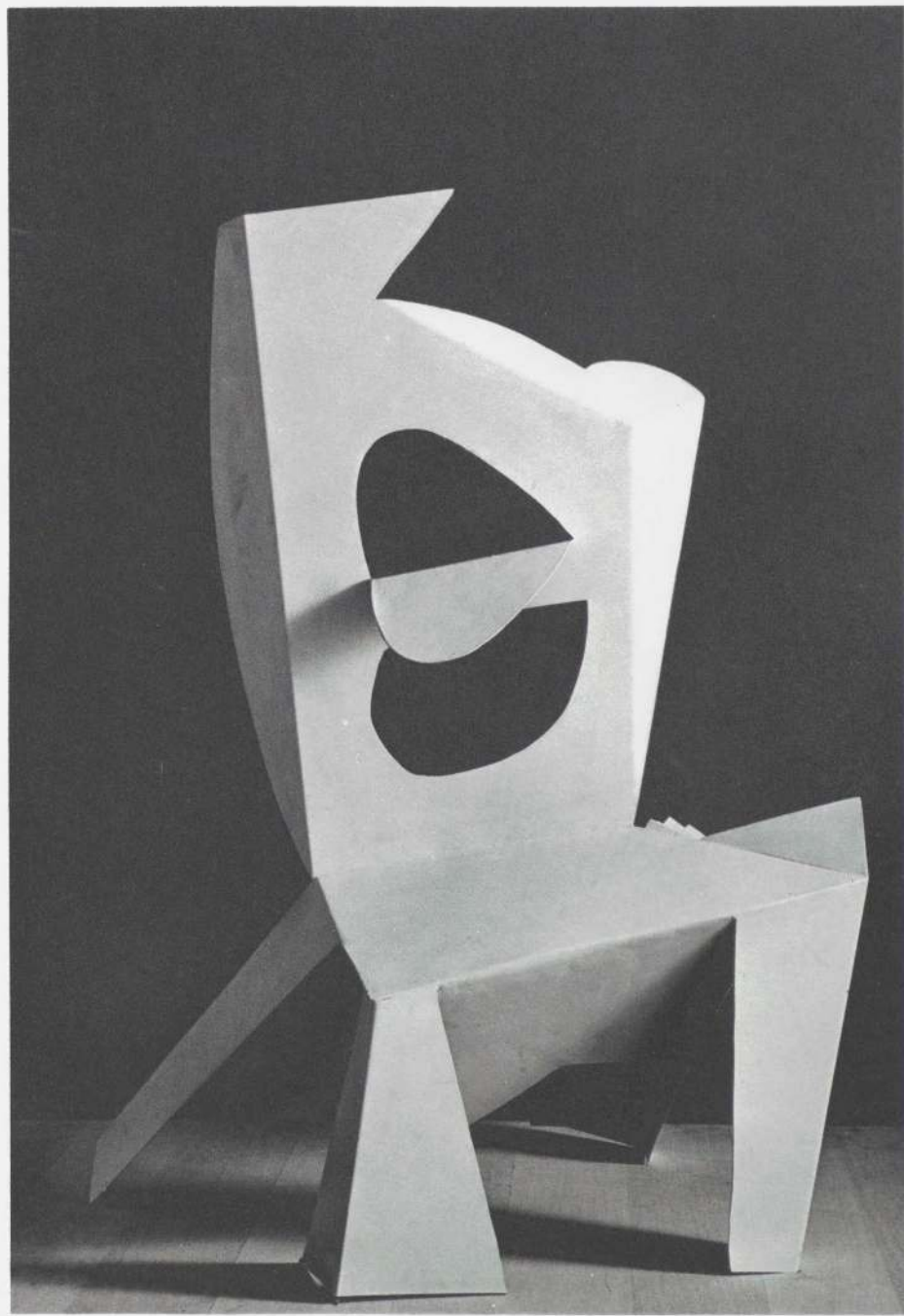
Metal cutouts, folded and painted, 1961.

LEFT: *Woman and Child*. 17¼ inches high

RIGHT: *Woman and Child*. 17¼ inches high

OPPOSITE: *Chair*. 43¾ inches high

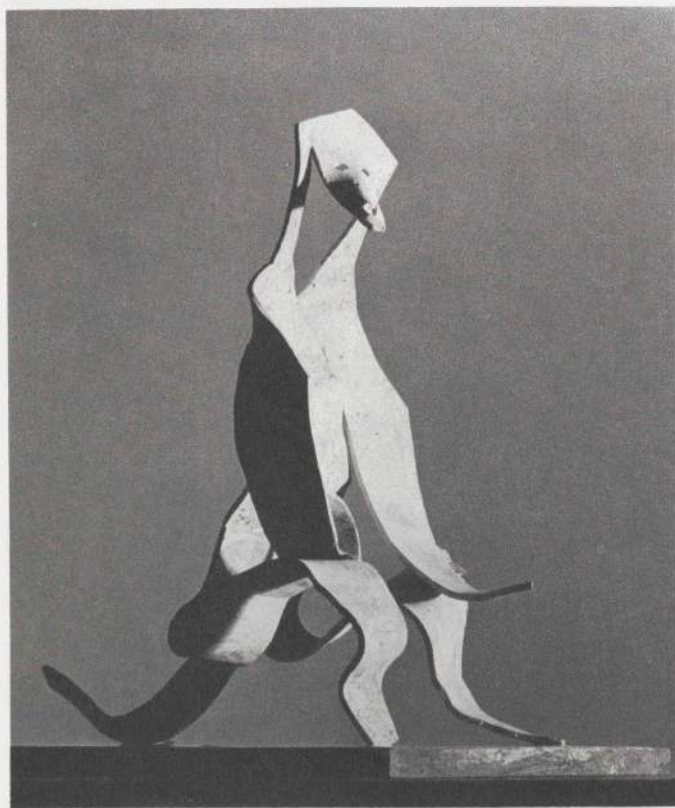
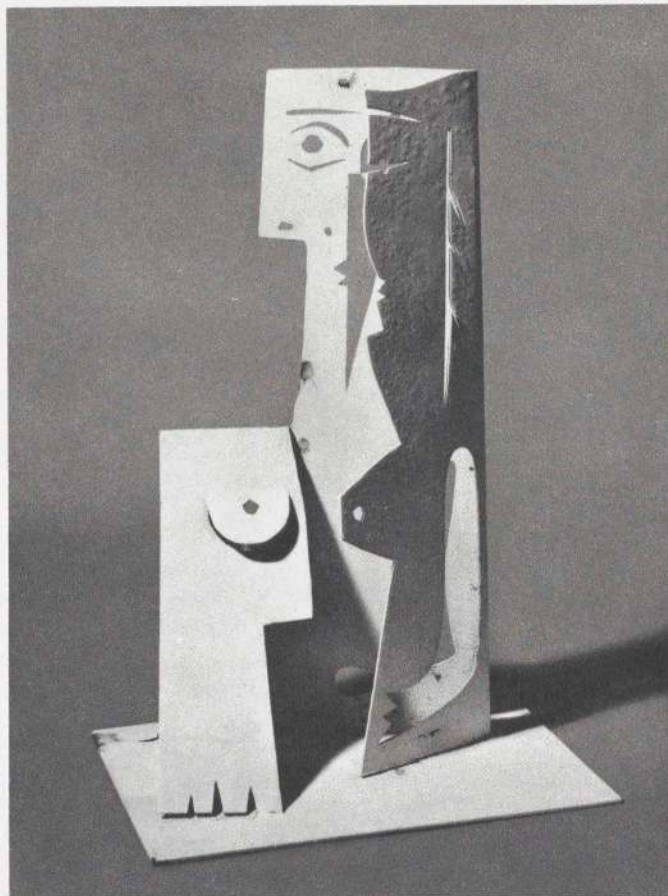








Woman with Bowl. 1961. Metal cutout, folded and painted, 44 $\frac{7}{8}$ inches high
OPPOSITE: *Woman and Child*. 1961. Metal cutout, folded and painted, 50 $\frac{1}{4}$ inches high



Metal cutouts, folded and painted, 1961.

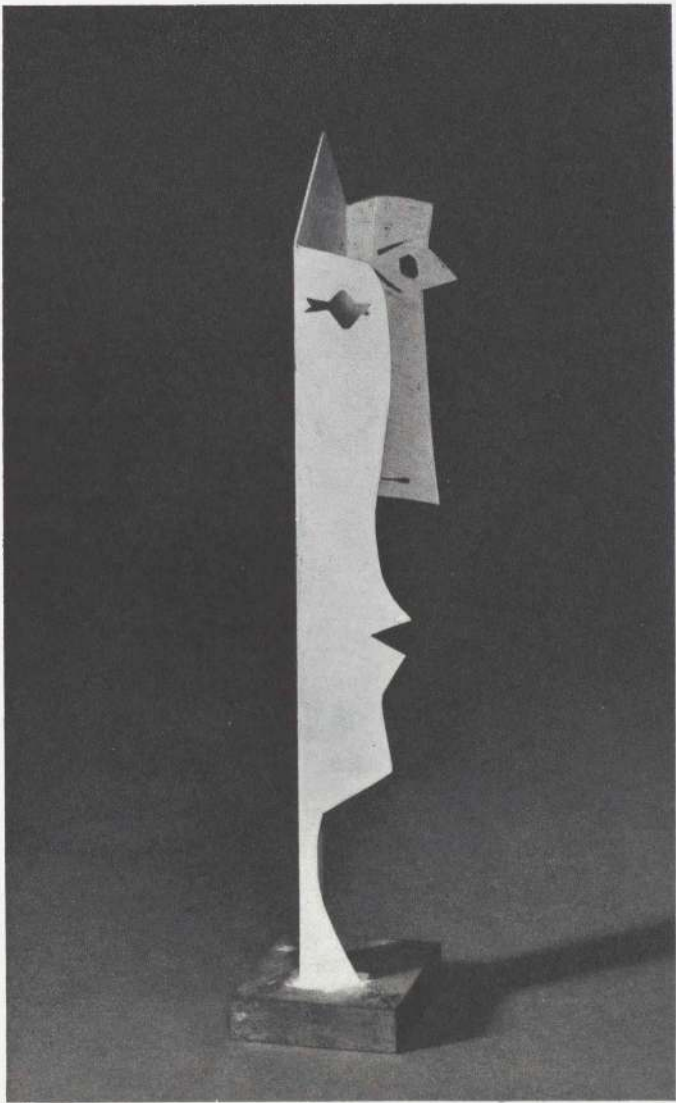
ABOVE: *Bust of a Woman*. 12 $\frac{7}{8}$ inches high

LEFT: *Little Monkey*. 6 $\frac{3}{4}$ inches high

OPPOSITE.

LEFT: *Head*. 12 $\frac{1}{8}$ inches high

RIGHT: *Woman with Raised Arm*. 13 $\frac{3}{8}$ inches high





Man with Sheep. 1961. Metal cutout, folded and painted, 20 $\frac{7}{8}$ inches high



Man with Sheep. 1961. Metal cutout, folded and painted, 17¼ inches high



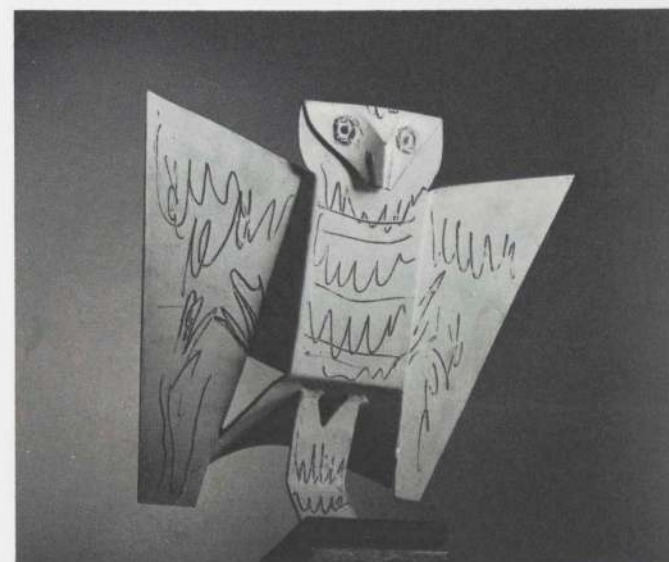
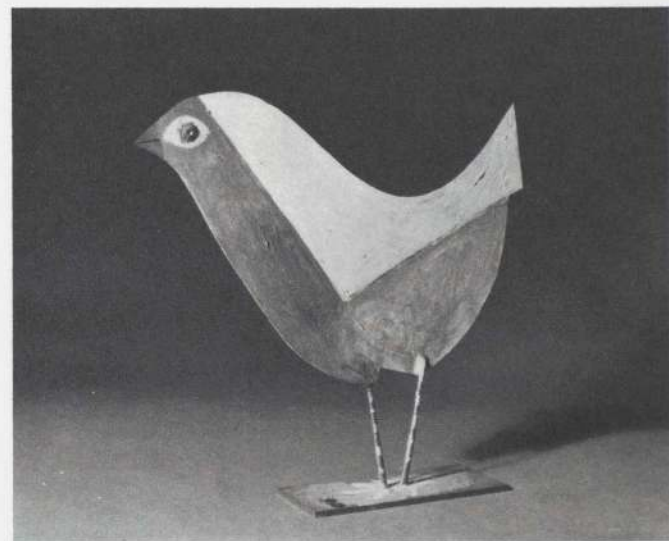
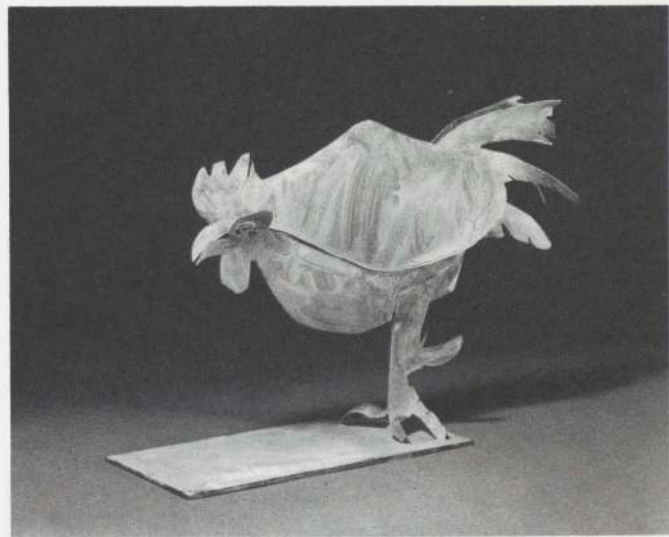
ABOVE: *Owls*. 1961. Metal cutouts, folded and painted. Left, 15 inches high; right, 16 $\frac{1}{8}$ inches high

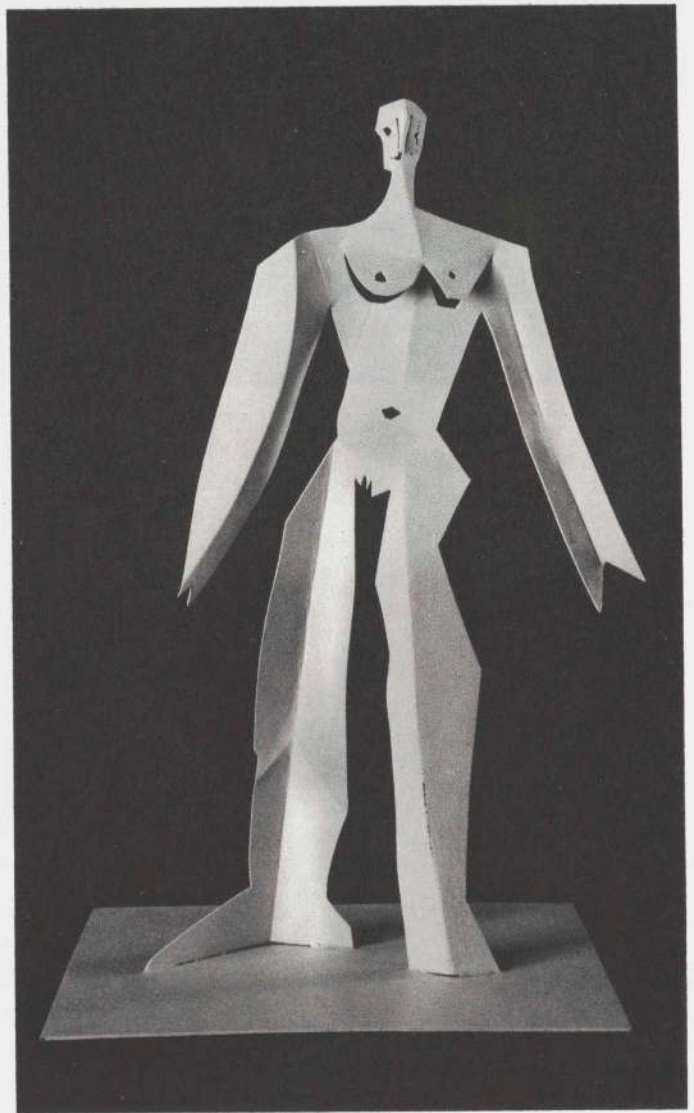
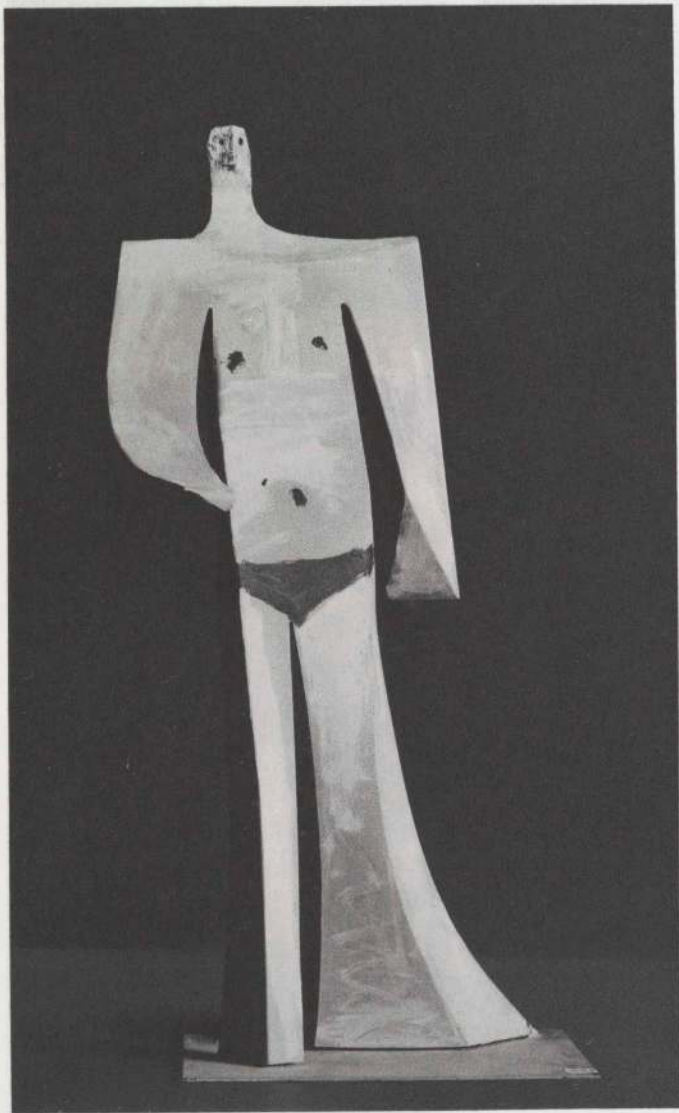
LEFT: *Sparrow Hawk*. 1960. Metal cutout, 11 $\frac{3}{8}$ inches high

Cock. 1961. Metal cutout, folded and painted, 8 $\frac{3}{8}$ inches high

CENTER: *Bird*. 1961. Metal cutout, folded and painted, 15 inches high

BELOW: *Owl*. 1961. Metal cutout, folded and painted, 9 $\frac{7}{8}$ inches high





Metal cutouts, folded and painted, 1961.

LEFT: *Bather*. 20 $\frac{1}{8}$ inches high

RIGHT: *Woman*. 17 inches high

OPPOSITE: *Pierrot*. 53 $\frac{1}{8}$ inches high





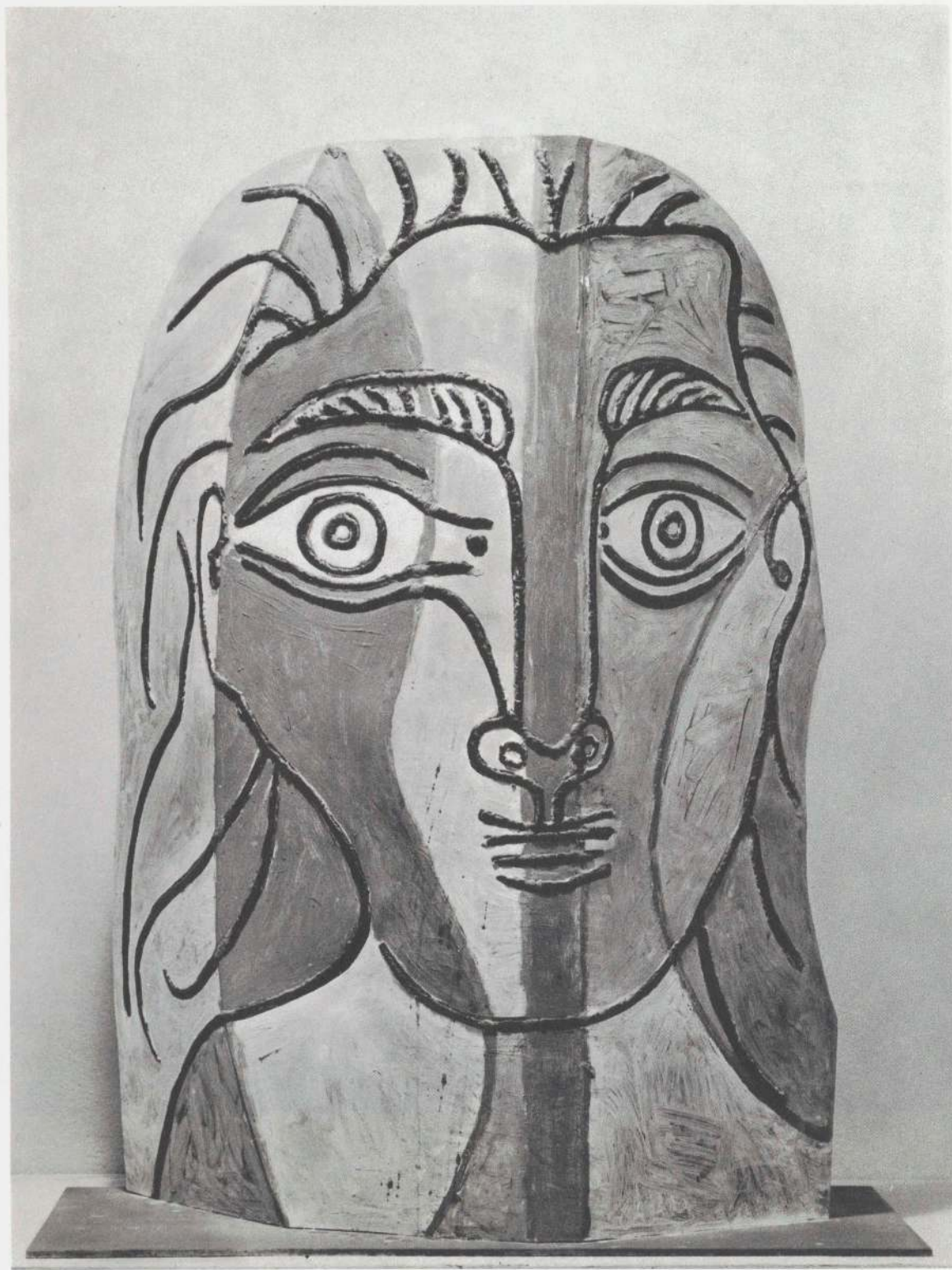
The Spanish Woman. 1961. Metal cutouts, folded and painted.

LEFT: $6\frac{3}{4}$ inches high

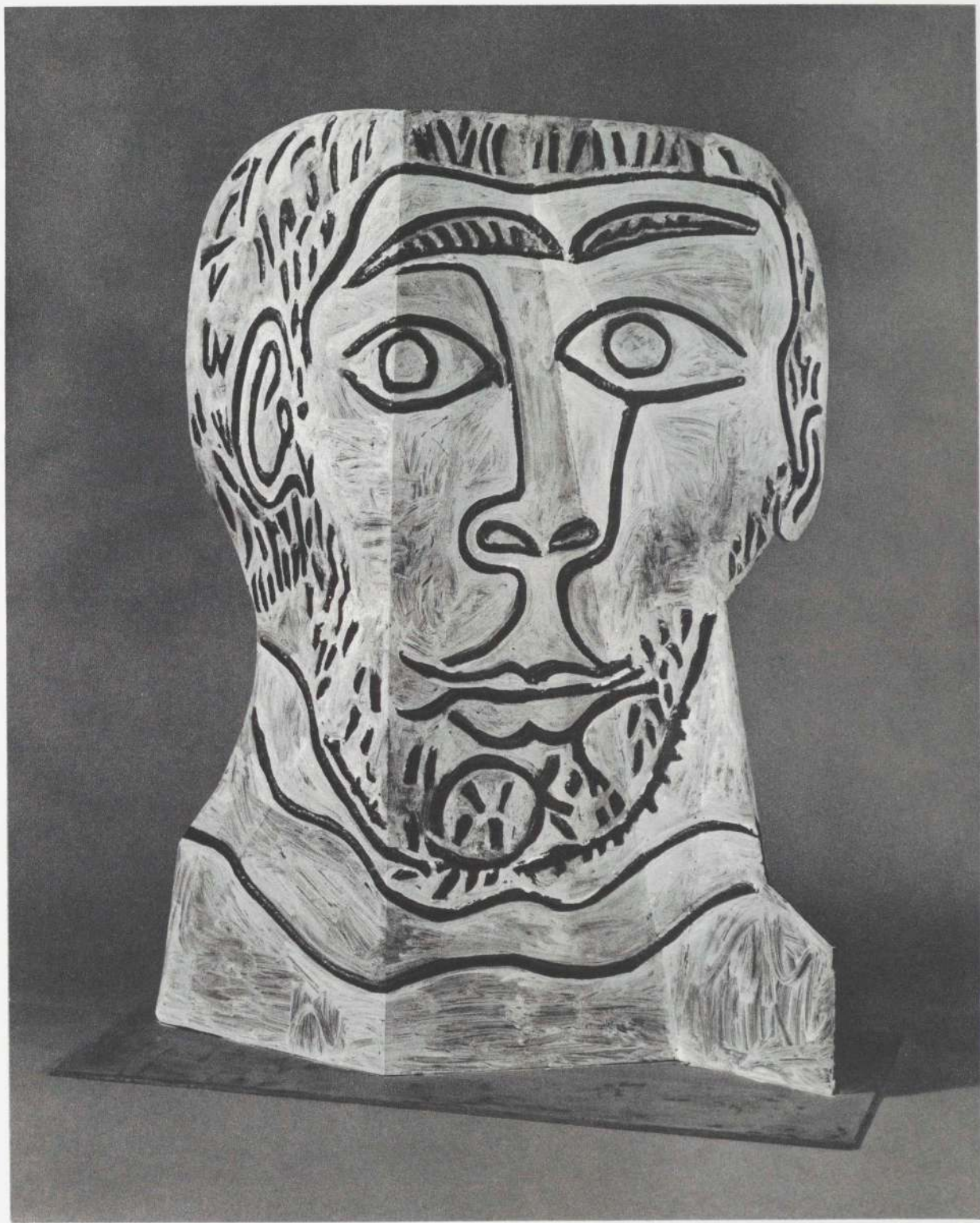
RIGHT: $8\frac{1}{4}$ inches high

OPPOSITE: 11 inches high

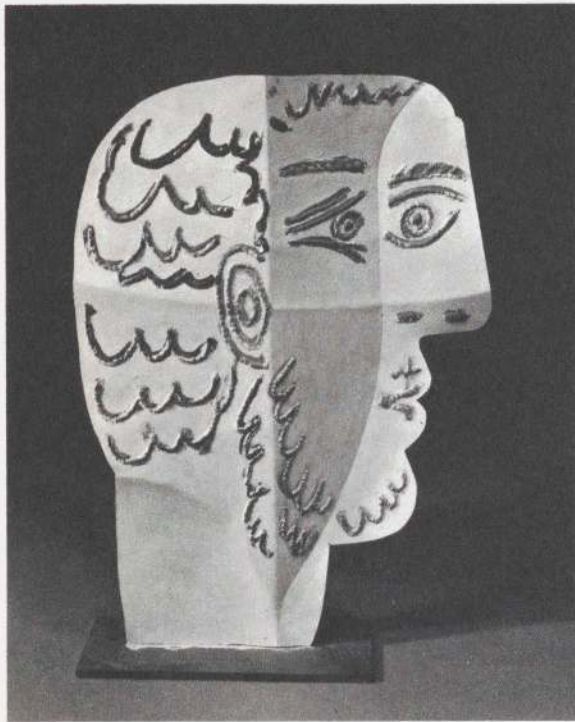




Head of a Woman. 1961. Metal cutout, folded and painted, 31½ inches high



Head of a Bearded Man. 1961. Metal cutout, folded and painted, 31 ½ inches high



Metal cutouts, folded and painted, 1961.

ABOVE: *Head of a Bearded Man*. 16 $\frac{1}{8}$ inches high

BELOW: *Head of a Bearded Man*. 15 inches high

OPPOSITE.

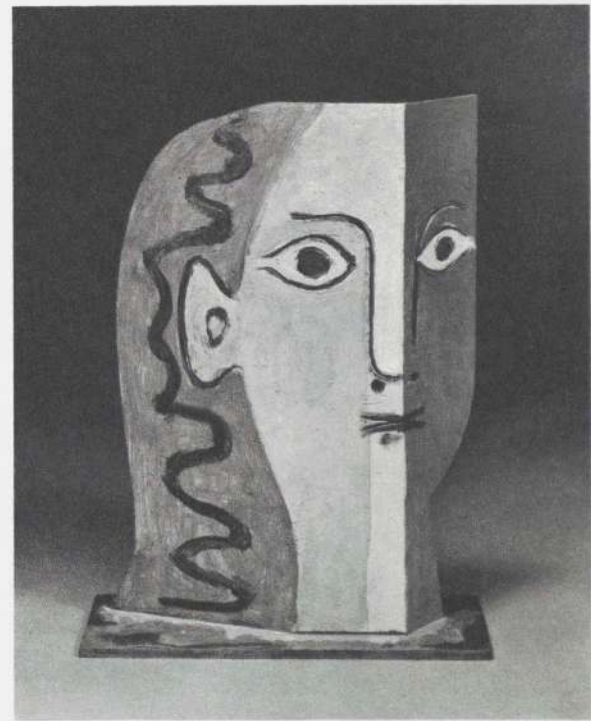
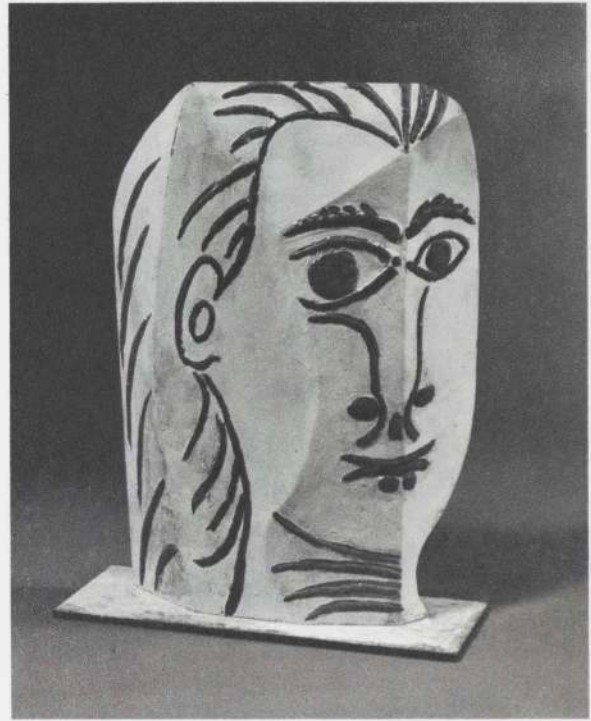
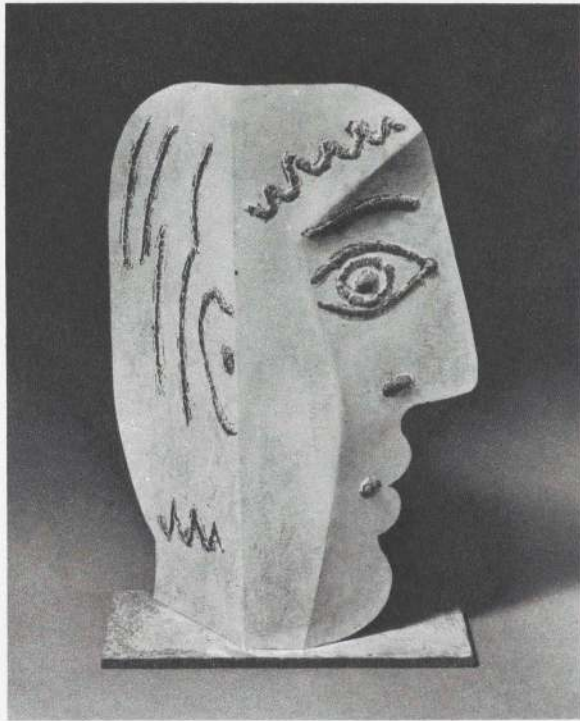
ABOVE, LEFT: *Head of a Man*. 11 inches high

ABOVE, RIGHT: *Head of a Woman*. 15 inches high

BELOW, LEFT: *Head of a Woman*. 8 $\frac{3}{8}$ inches high

BELOW, RIGHT: *Head of a Woman*. 11 inches high



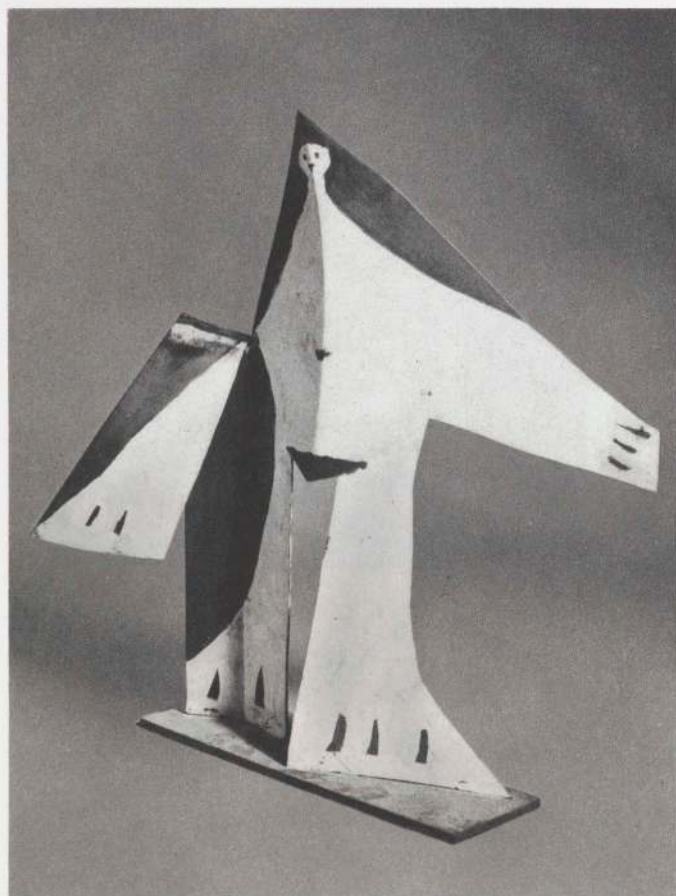




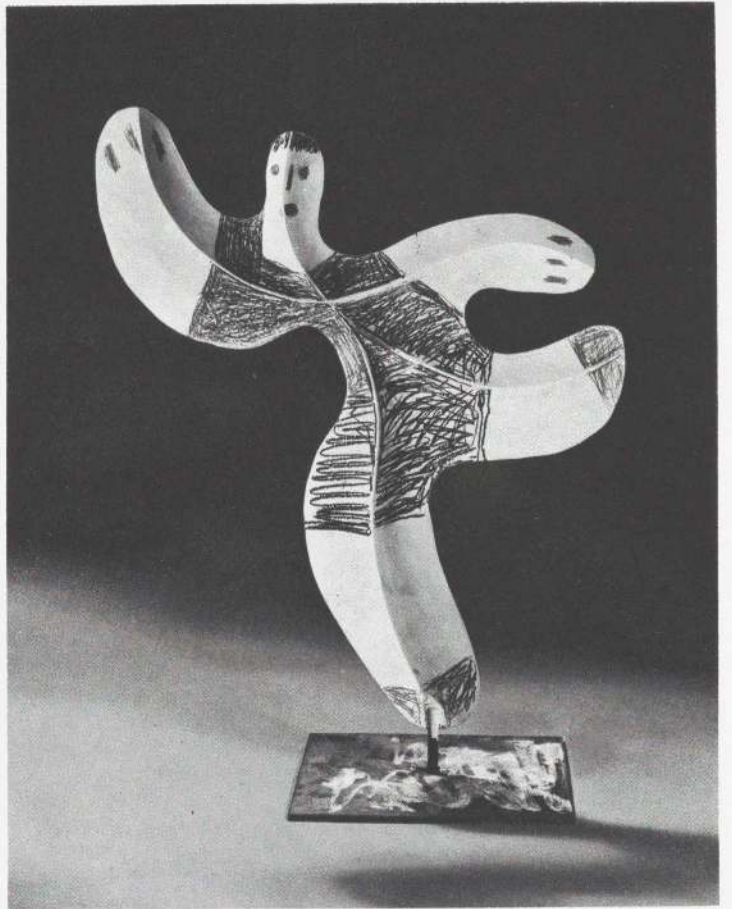
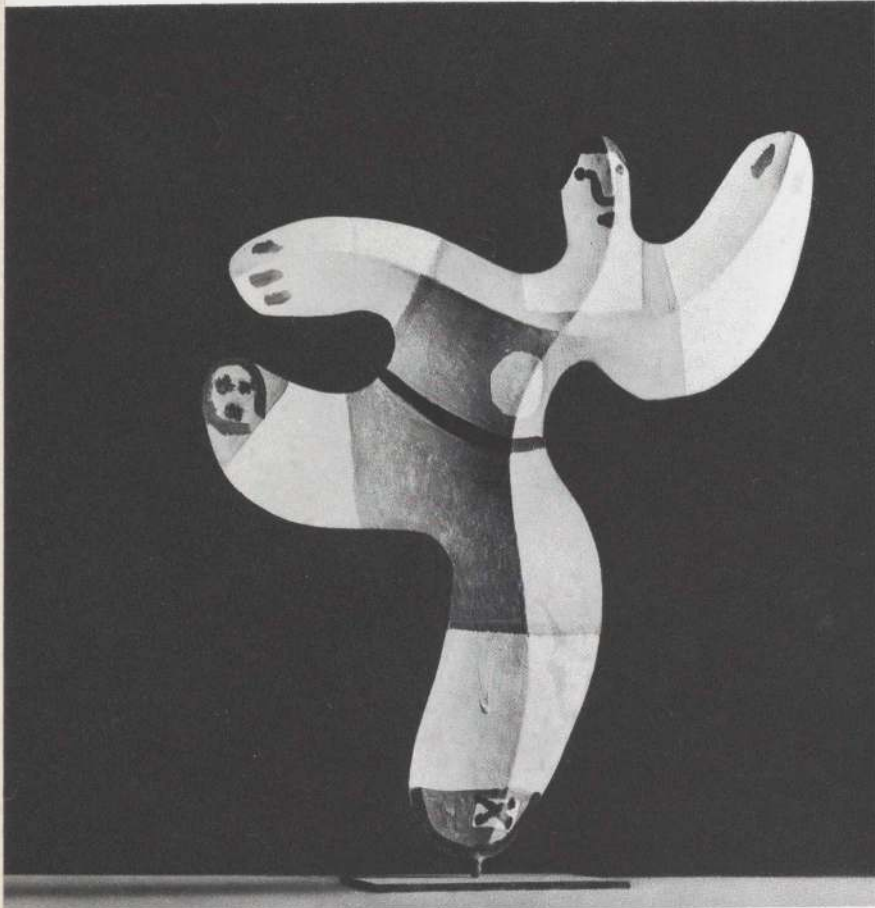
Woman with Open Arms. 1961. Metal cutout, folded and painted, 11 inches high

BELOW: *Small Woman with Outstretched Arms*. 1961. Metal cutout, folded and painted, 14½ inches high

OPPOSITE: *Woman with Outstretched Arms*. 1961. Metal cutout, folded and painted, 72 inches high







Metal cutouts, folded and painted.

LEFT: *Man with Moustache*. 1962. 11¼ inches high

RIGHT: *Head of a Woman*. 1962. 9⅞ inches high

OPPOSITE.

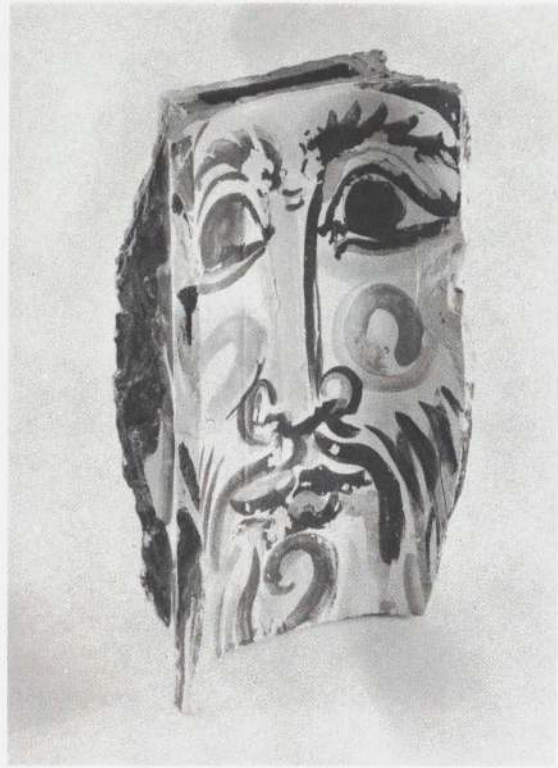
ABOVE, LEFT: *Football Player*. 1961. 22½ inches high

ABOVE, RIGHT: *Football Player*. 1961. 23¼ inches high

BELOW, LEFT: *Clown*. 1961. 12¼ inches high

BELOW, RIGHT: *Head*. 1961. 6⅞ inches high





Ceramic (fragments of Roman tile), 1963.

LEFT: *Face*. $8\frac{5}{8}$ x 19 inches

RIGHT: *Face*. $19\frac{7}{8}$ x $8\frac{3}{8}$ inches

OPPOSITE.

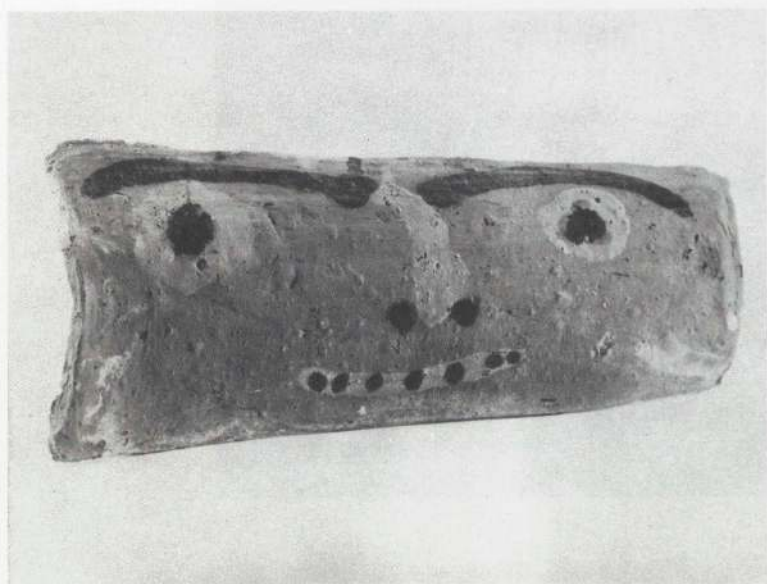
Ceramic (fragments of hollow brick), 1962.

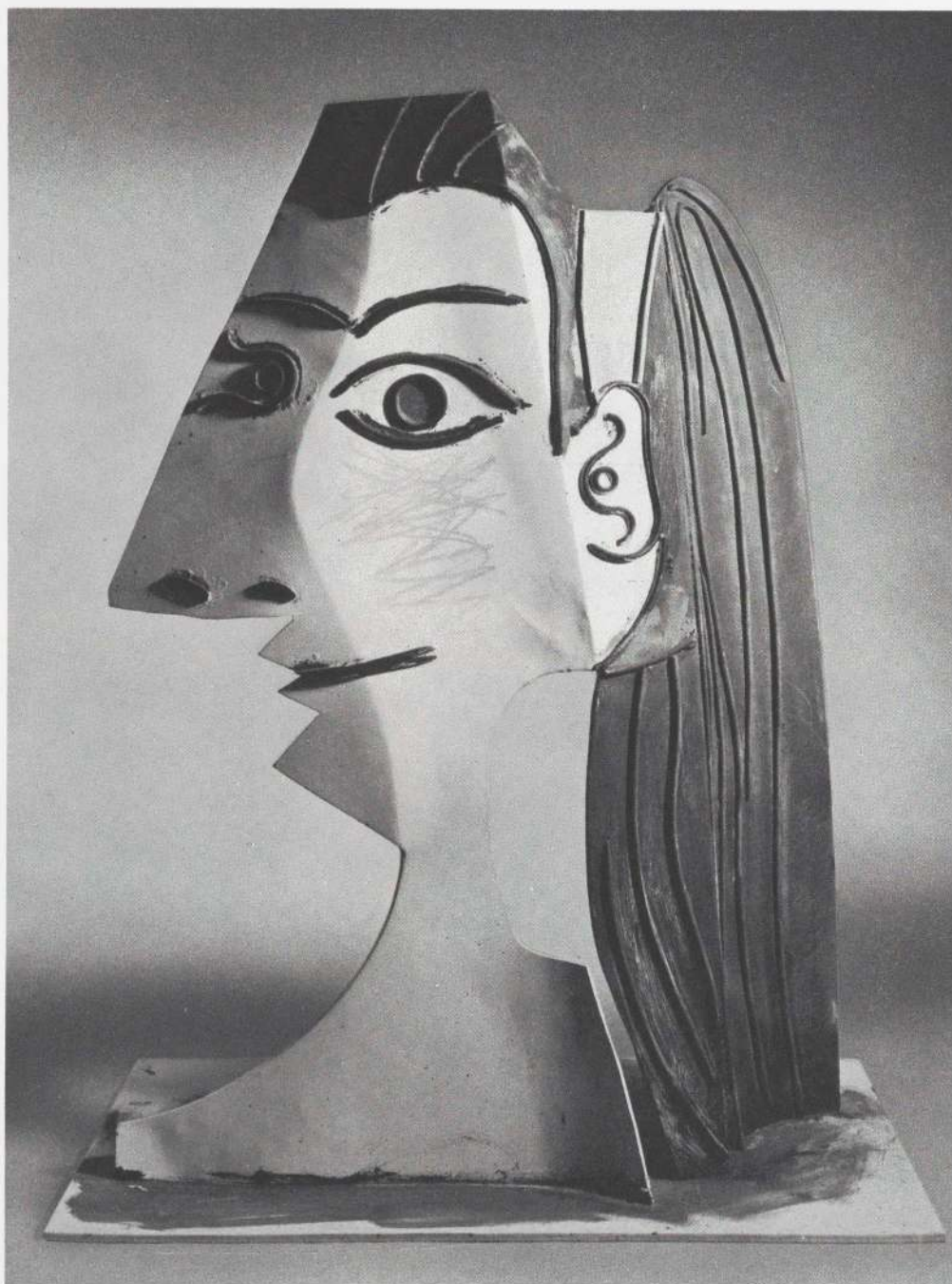
ABOVE, LEFT: *Face of a Woman*. $8\frac{5}{8}$ x $6\frac{1}{4}$ x $3\frac{1}{8}$ inches

ABOVE, RIGHT: *Face of a Bearded Man*. $8\frac{5}{8}$ x $4\frac{7}{8}$ x $3\frac{3}{8}$ inches

BELOW, LEFT: *Face of a Woman*. $8\frac{5}{8}$ x $5\frac{1}{8}$ x $3\frac{3}{4}$ inches

BELOW, RIGHT: *Face of a Woman*. $8\frac{5}{8}$ x $4\frac{3}{4}$ x $3\frac{1}{8}$ inches

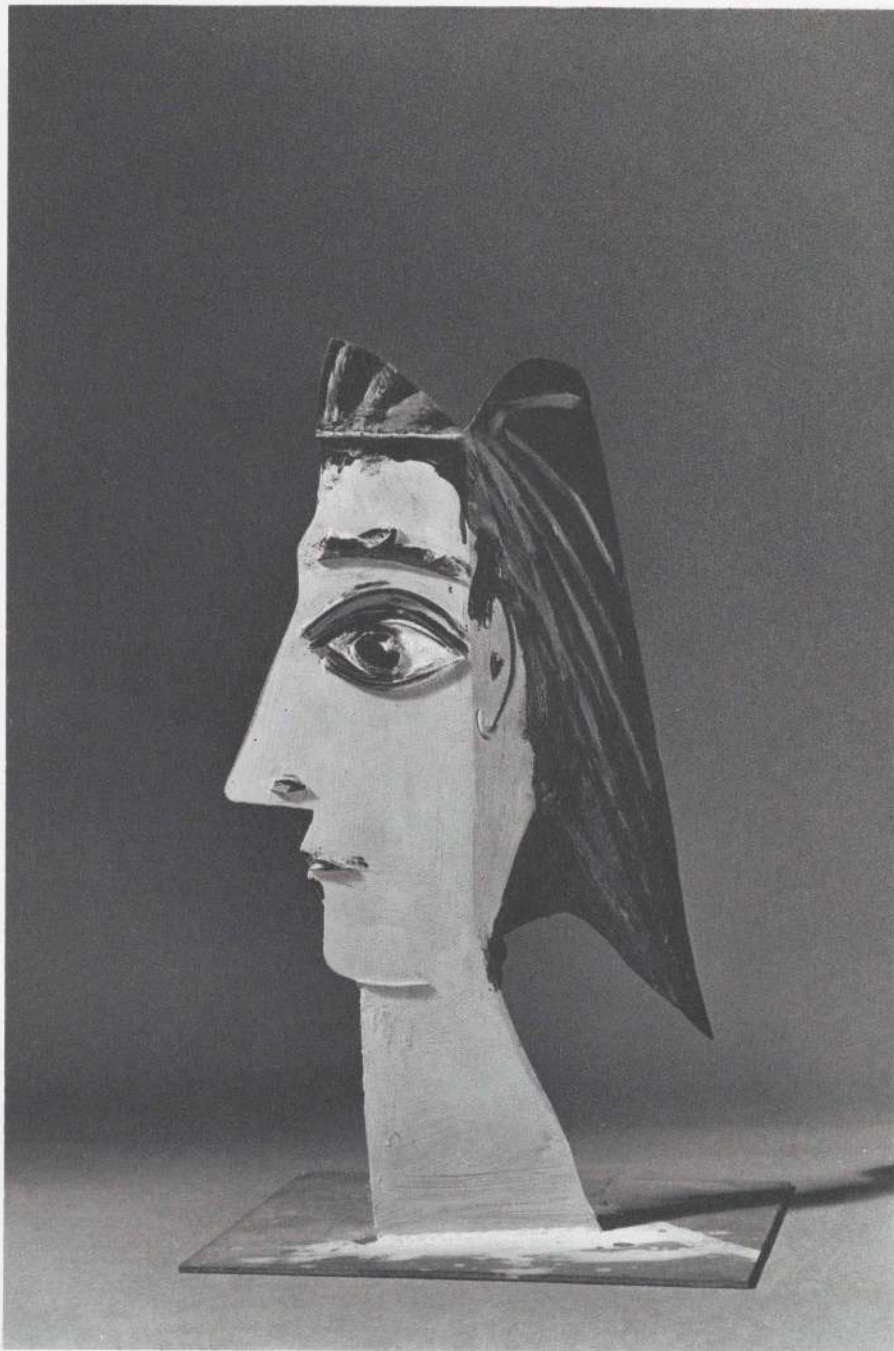




Jacqueline with a Green Ribbon. 1962. Metal cutout, folded and painted, 20½ inches high



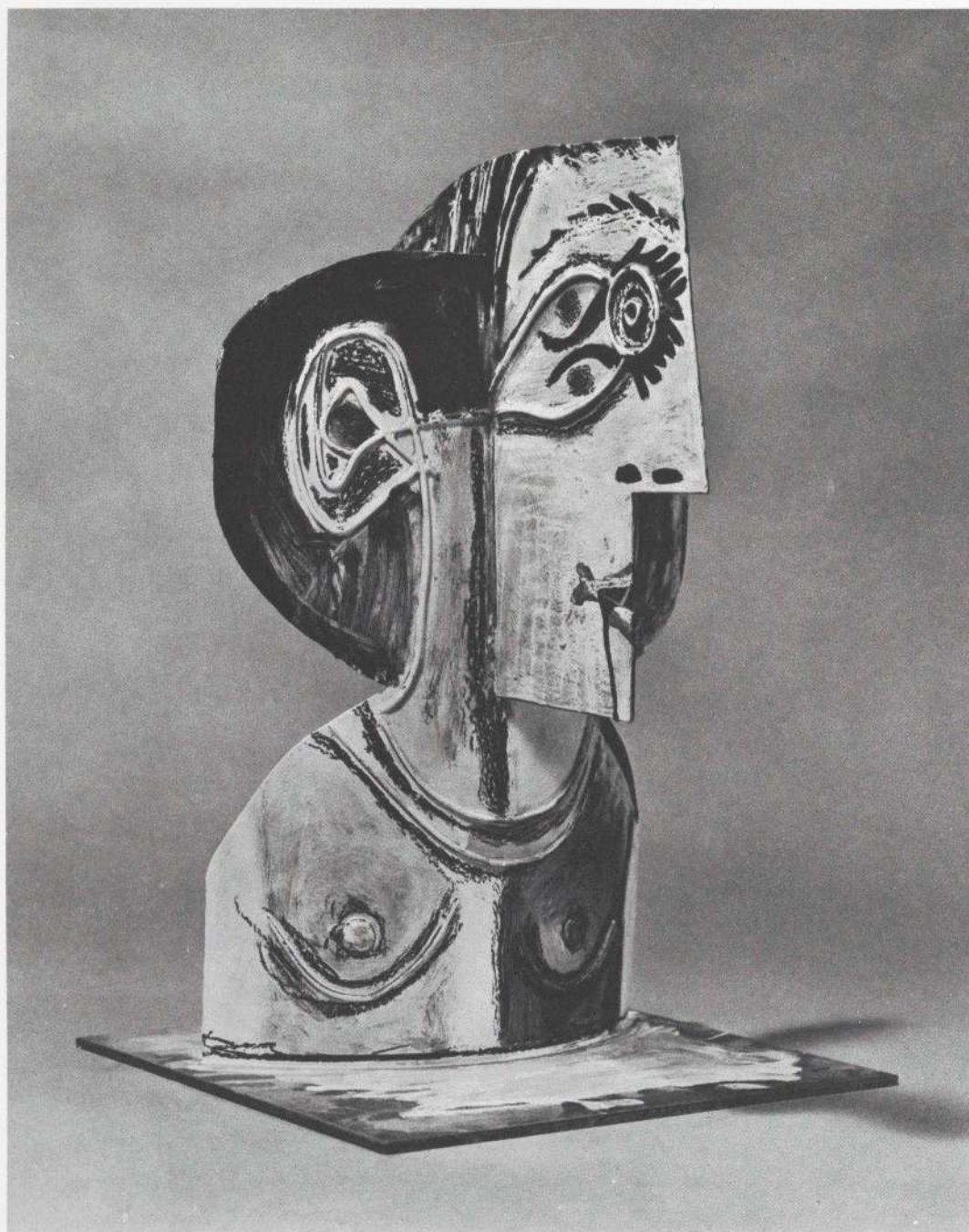
Head of a Woman. 1962. Metal cutout, folded and painted, 19 $\frac{5}{8}$ inches high



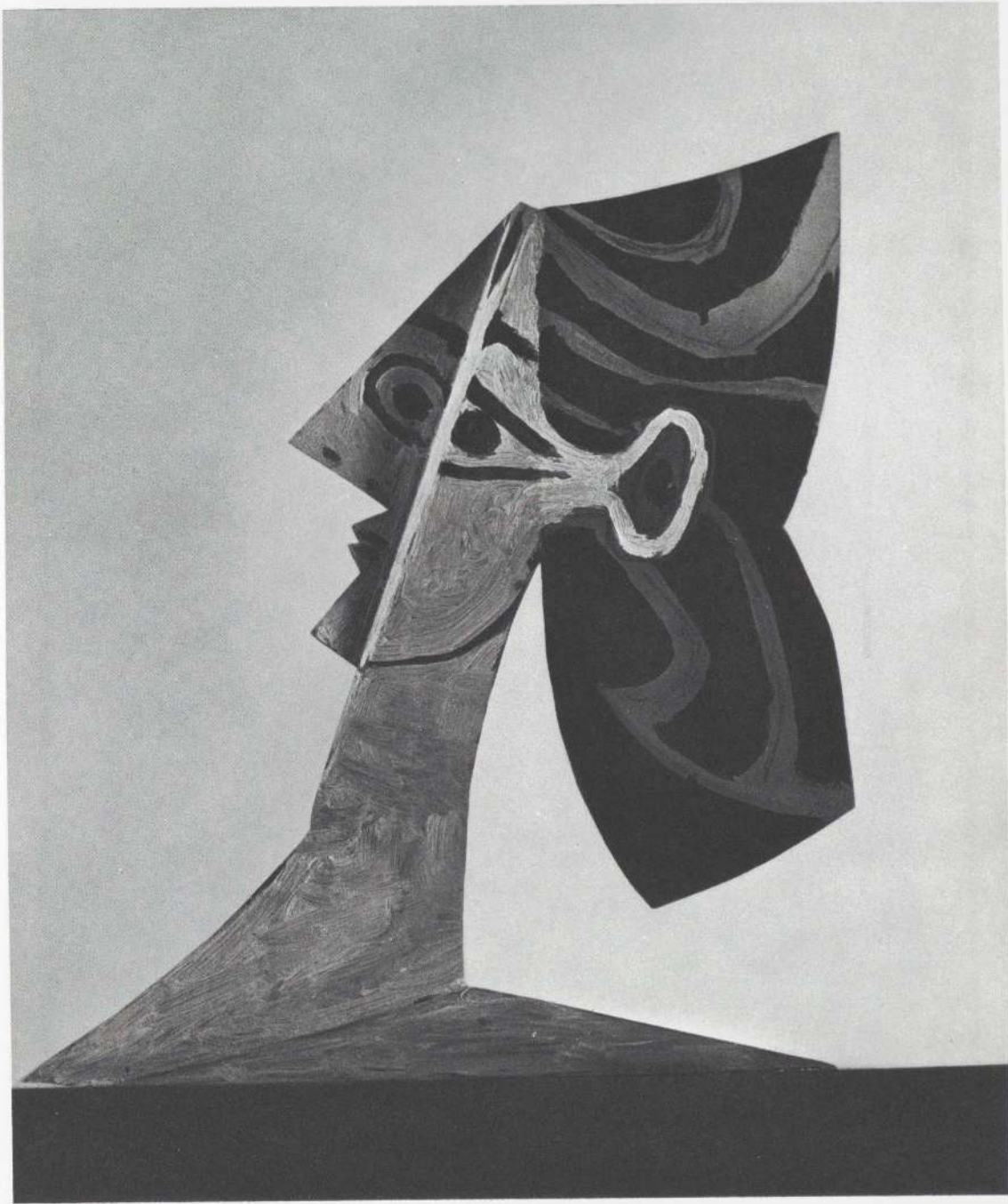
Head of a Woman. 1962. Metal cutout, folded and painted, 19 $\frac{3}{8}$ inches high



Head of a Woman. 1962. Metal cutout, folded and painted, 12 $\frac{3}{4}$ inches high



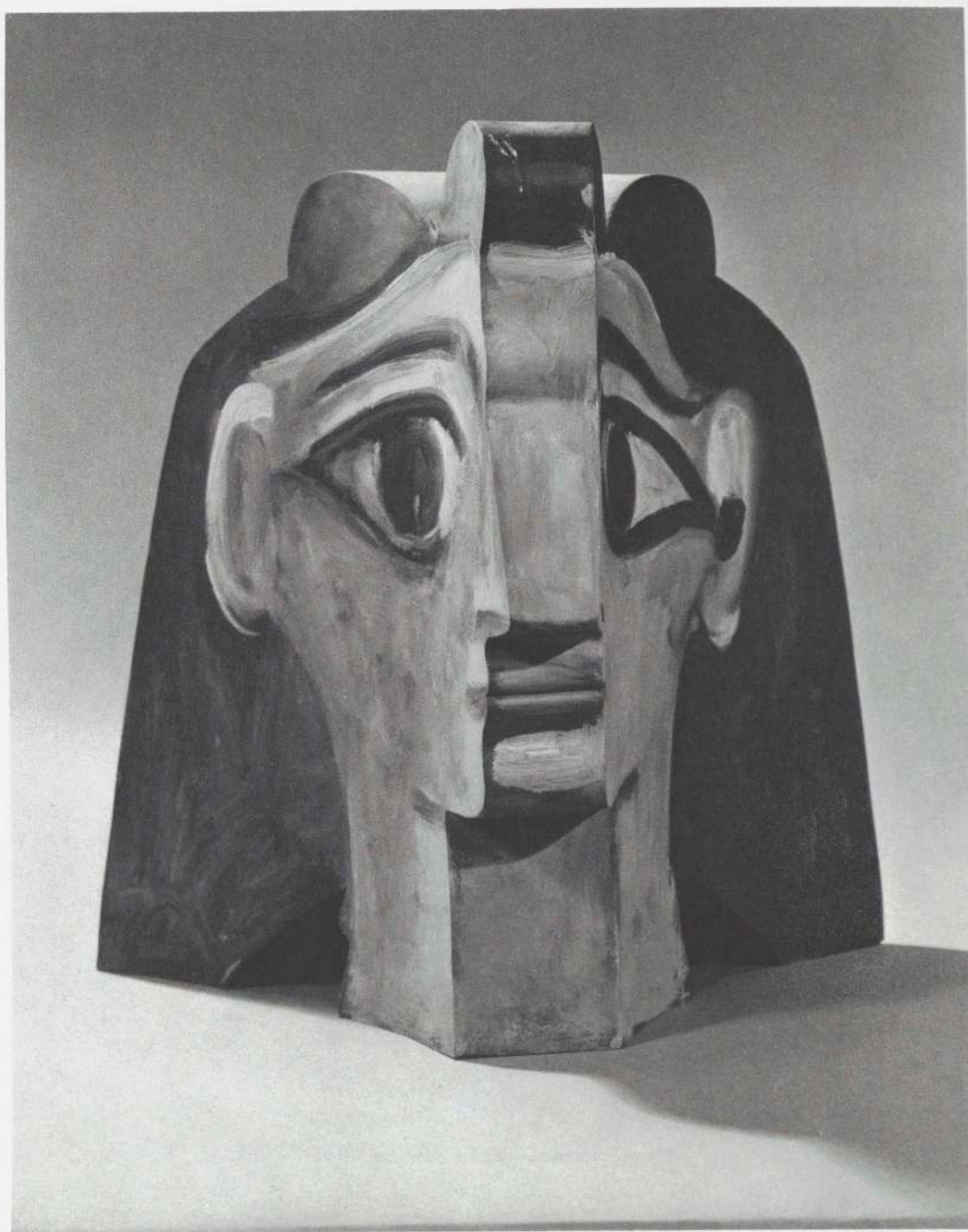
Bust of a Woman. 1962. Metal cutout, folded and painted, 17 $\frac{3}{4}$ inches high



Head of a Woman. 1960. Metal cutout, folded and painted, 13 $\frac{3}{4}$ inches high



Head of a Woman. 1962. Metal cutout, folded and painted, 19 $\frac{3}{8}$ inches high



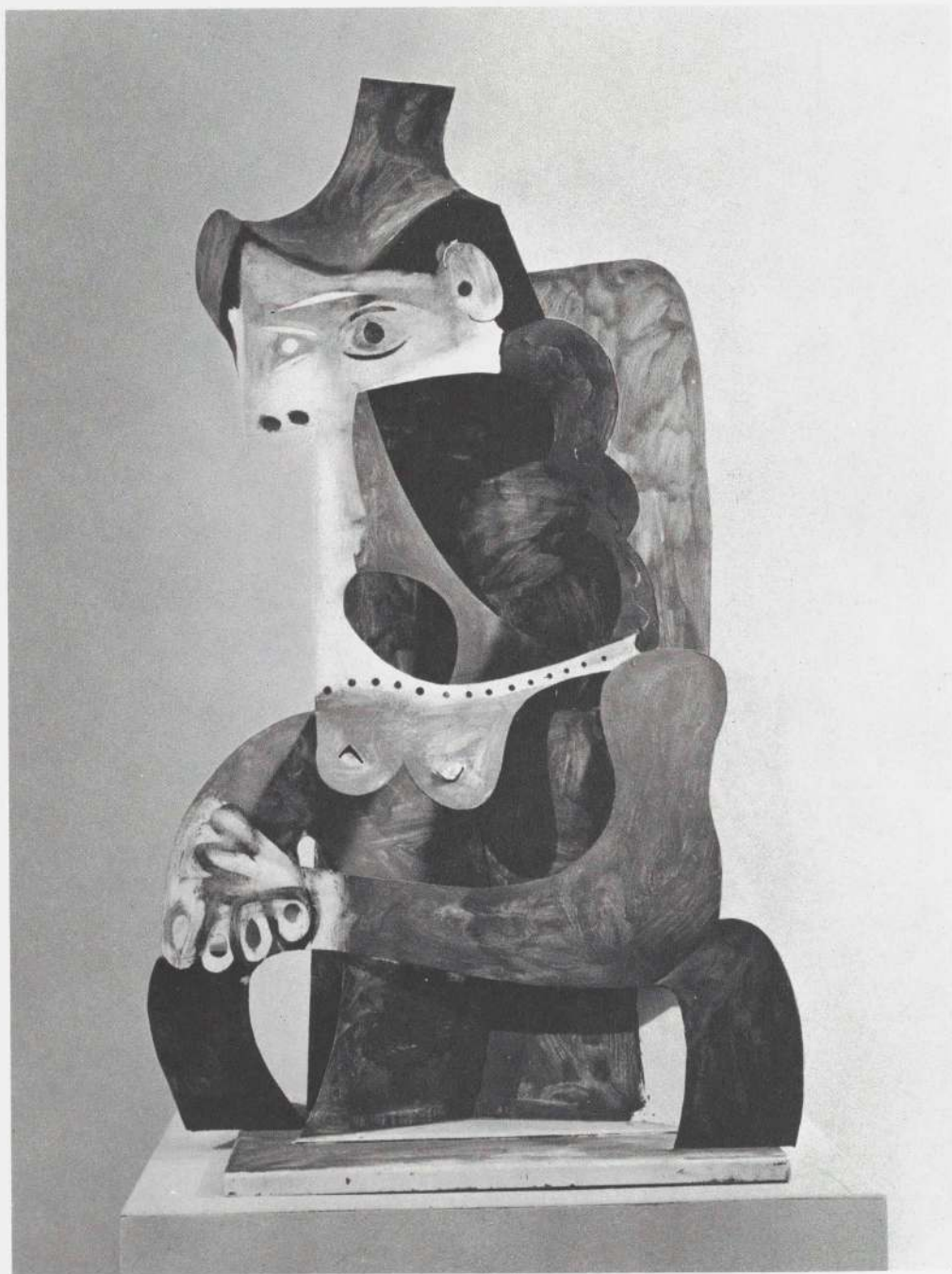
Head of a Woman. 1962. Metal cutout, folded and painted, 19 $\frac{3}{8}$ inches high



Head of a Woman. 1962. Metal cutout, folded, 20½ inches high

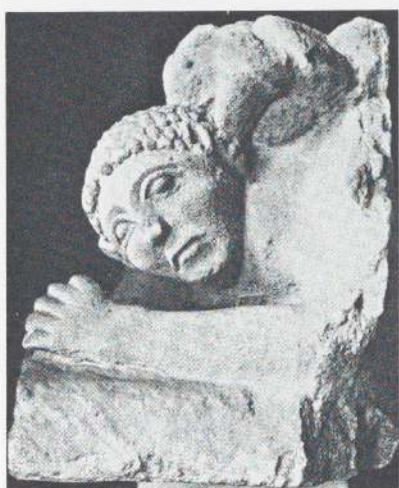
OPPOSITE: Model for the Chicago Civic Center sculpture. 1965. Welded steel, 41¼ inches high.
The Art Institute of Chicago, gift of Pablo Picasso





Women with Hat. 1963. Metal cutout, folded and painted, 49½ inches high.
Galerie Claude Bernard, Paris (not in exhibition)

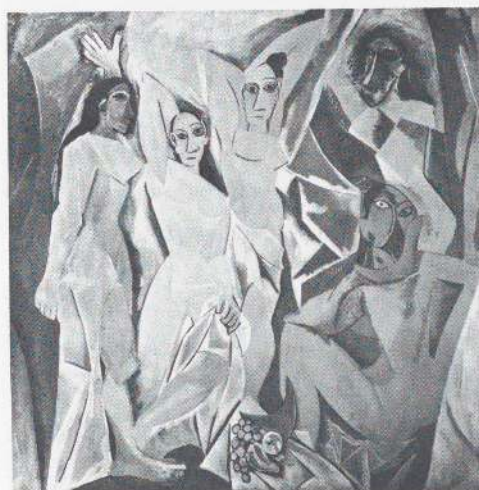
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BIBLIOGRAPHY
CATALOGUE OF THE EXHIBITION



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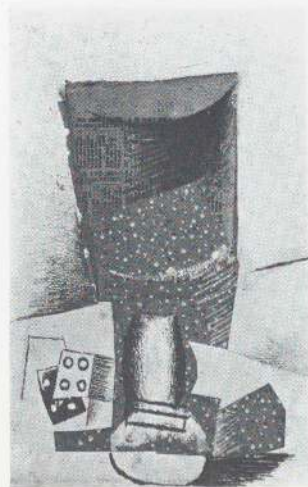
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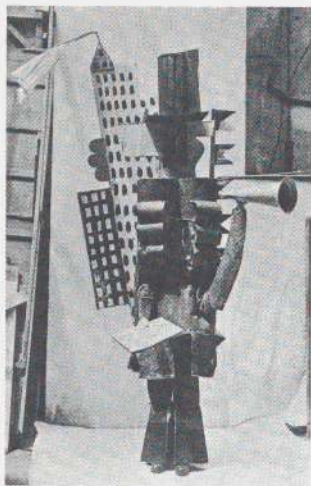


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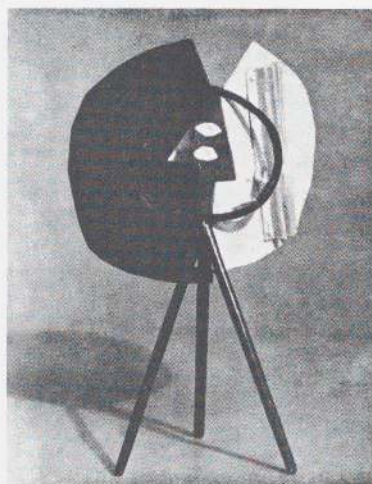
6

1. Iberian stone bas-relief from Osuna. The Louvre
2. *Girl Combing Her Hair*. 1905. Crayon, 22 x 16 inches. Collection Sir Robert and Lady Sainsbury, London
3. *Les Femmes d'Alger (O. J. R. Version O)*. 1907. Oil on canvas, 8 feet x 7 feet 8 inches. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
4. *Figure in Profile*. 1907. Pastel and watercolor, 24 $\frac{3}{4}$ x 18 $\frac{7}{8}$ inches
5. *Head of a Woman*. 1909. Conté crayon, 24 $\frac{3}{4}$ x 19 inches
6. *Glass and Dice*. 1914. Pasted paper and charcoal, 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$ inches. Heinz Berggruen, Paris

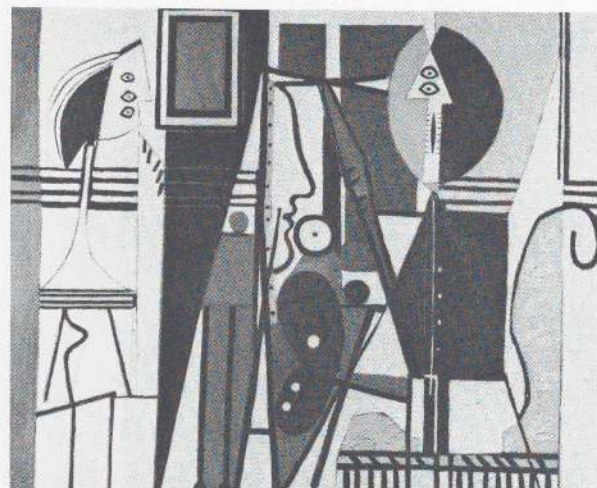


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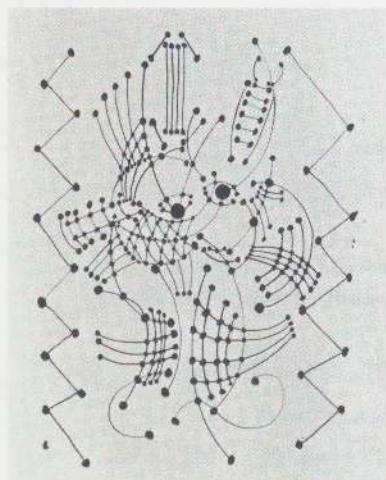
7. *The Manager from New York*. Costume designed by Picasso for *Parade*, 1917. From Zervos, *Pablo Picasso*, vol. II, no. 964 (bibl. 16)
8. *Head*. 1928. Construction in painted metal, about 10 inches high. From *Cahiers d'Art*, no. 4, 1929
9. *The Painter and His Model*. 1928. Oil on canvas, 51 $\frac{7}{8}$ x 63 $\frac{7}{8}$ inches. The Museum of Modern Art, New York, fractional gift, Mr. and Mrs. Sidney Janis Collection
10. Page from sketchbook, 1924. Pen and ink. Reproduced in Balzac's *Le Chef d'oeuvre inconnu* (Paris, 1931)
11. *Two Seated Women*. 1920. Oil on canvas, 76 $\frac{3}{4}$ x 64 $\frac{1}{4}$ inches. Collection Walter P. Chrysler, Jr.
12. Study for *Wire Construction*. 1928. Pen and ink. From Zervos, vol. VII, no. 206



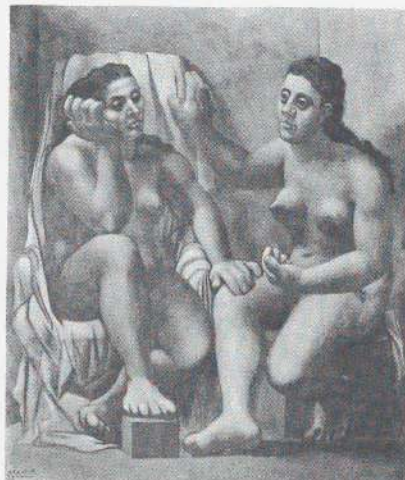
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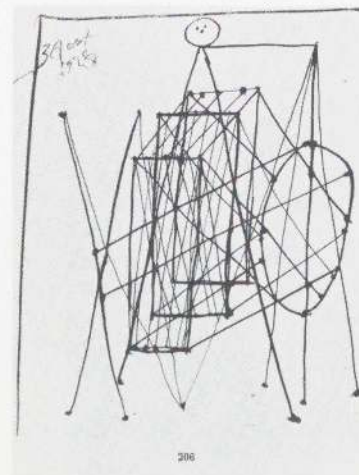
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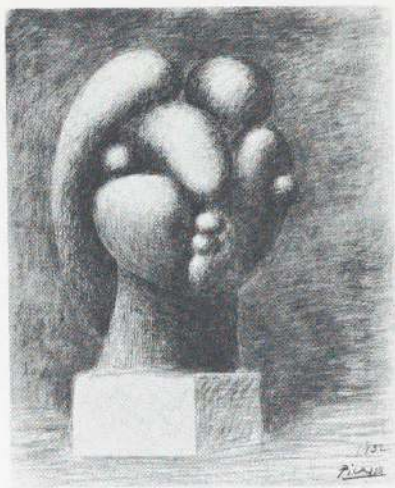
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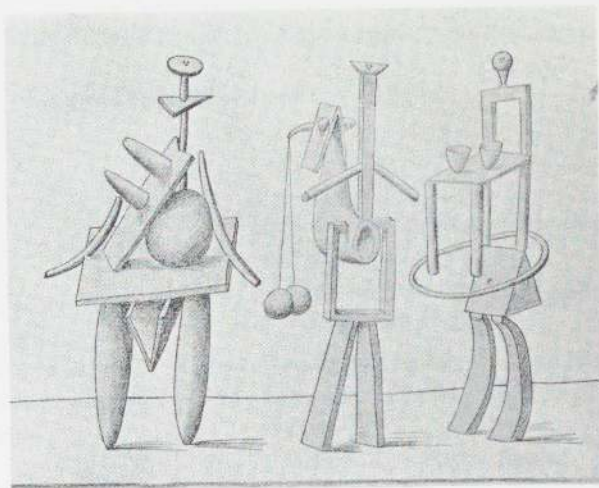
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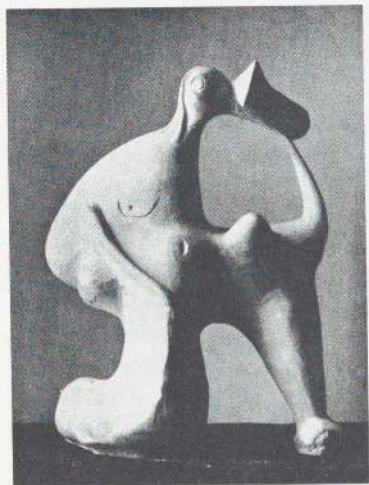
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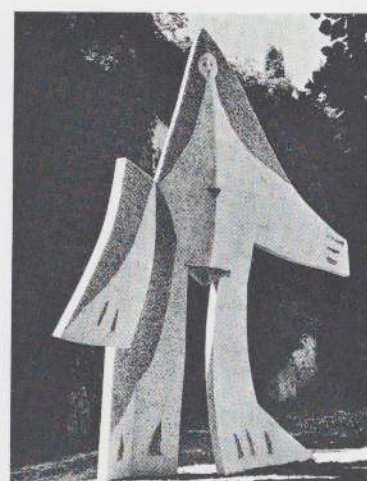
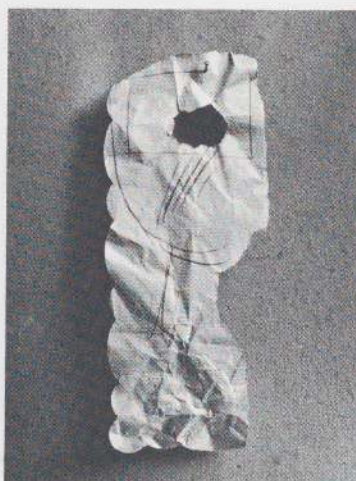
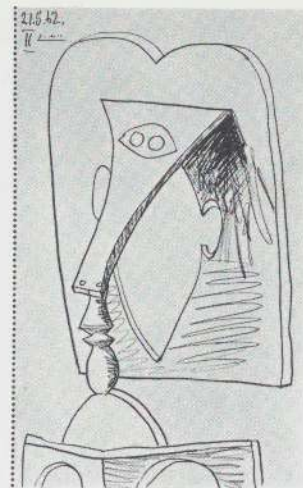


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13. *Head of a Woman (Design for Sculpture)*. 1932. Charcoal on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches. Galerie Beyeler, Basel
14. Detail from *An Anatomy*. 1933. Pencil. From *Minotaure* (Paris), no. 1, 1933
15. *Crucifixion*. 1932. Pen and ink, 13 $\frac{3}{8}$ x 20 $\frac{1}{8}$ inches
16. Page from sketchbook, 1927. *Study for a Monument*, charcoal. From Zervos, vol. VII, no. 92
17. *Metamorphosis*. 1928. Plaster, 8 $\frac{3}{4}$ inches high. From *Cahiers d'Art*, no. 7, 1928



18. *Head of a Woman (Study for Sculpture)*. 1962. Pencil, 16½ x 10⅞ inches. Galerie Louise Leiris, Paris
19. *Study for Man with Sheep*. 1943. Pen and ink, 51⅞ x 20 inches
20. *Head of a Woman*. 1943. Paper, cut out and folded. Photograph: Brassäi
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Compiled by Inga Forslund

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Verve. *See* bibl. 15.
- 58 ZERVOS, CHRISTIAN. "L'homme à l'agneau de Picasso," *Cahiers d'Art* (Paris), vol. 20/21, 1945/1946, pp. 84-112 illus.
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- 59 ———. "Projets de Picasso pour un monument," *Cahiers d'Art* (Paris), vol. 4, no. 8/9, 1929, pp. 342-344 plus 10 illus.
In same volume, "Picasso à Dinard," pp. 5-21 illus.
- 60 ———. "Sculptures des peintres d'aujourd'hui," *Cahiers d'Art* (Paris), vol. 3, no. 7, 1928, pp. 276-[289] illus.
———. *See also* bibl. 16, 99.

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- 61 BALLARDINI, GAETANO. "Picasso a Faenza," *Faenza*, vol. 36, no. 3, 1950, pp. 47-48, plus illus.
- 62 BATIGNE, RENÉE. *Une visite à Vallauris: Guide illustré*. Vallauris: Editions du Musée de Vallauris, 1950. [62] pp. illus.
Preface by Georges A. Salles. Includes chapter on the museum, and "Extraits de l'ouvrage céramiques de Picasso" by Madoura [Georges and Suzanne Ramié].
BOECK, WILHELM. *See* bibl. 2.
- 63 BOURET, JEAN. "Picasso, potier," *Arts* (Paris), Nov. 26, 1948, p. 4.
Cahiers d'Art. *See* bibl. 3.
- 64 CASSOU, JEAN. "Les poteries de Picasso," *Art & Décoration* (Paris), no. 12, 1949, pp. 13-21 illus.
- 65 CHAMPIGNEULLE, BERNARD. "Picasso: poteries nouvelles," *Art & Décoration* (Paris), Nov. 1958, pp. 23-25 illus.
CHAMPRIS, PIERRE DE. *See* bibl. 4.
DAIX, PIERRE. *See* bibl. 5.
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- 66 GHEERBRANT, B. "Picasso 'Pâtes blanches': New Clay Casts from Original Plaster Moulds," *Graphis* (Zurich), May/June 1957, pp. 240-243, 277-279 illus.
Text in English, French, and German.
- 67 GOLFIERI, ENNIO. "Le ceramiche di Picasso al Museo di Faenza," *Bollettino d'Arte* (Rome), Jan./Mar. 1952, pp. 21-25 illus.
- 68 GRAND, P. M. "Céramiques de peintres," *Art & Décoration* (Paris), no. 30, 1952, pp. 4-7 illus.
HERING, KARL-HEINZ. *See* bibl. 115.
- 69 JOUFFROY, ALAIN. "Ceramics and Small Sculptures by Painters," *Graphis* (Zurich), May/June 1957, pp. 236-239, 280 illus.
Text in English, French, and German.
- 70 KAHNWEILER, DANIEL-HENRY. *Picasso: Keramik. Ceramic. Céramiques*. Hanover: Schmidt-Küster, 1957. 127 pp. illus.
Text in English, French, and German.
LA SOUCHÈRE, DOR DE. *See* bibl. 9.
- 71 LEVY, MERVYN. "The Pure Joy: Picasso Ceramics, Arts Council," *Art News and Review* (London), May 11, 1957, p. 6.
On occasion of ceramics exhibition at the Arts Council of Great Britain (*see* bibl. 107).

- LEYMARIE, JEAN. *See* bibl. 37, 122.
- LIVERANI, GIUSEPPE. *See* bibl. 114.
- MADOURA. *See* bibl. 3, 62, 82, 110, 120.
- MAILLARD, ROBERT. *See* bibl. 6.
- 72 MOUTARD-ULDRY, RENÉE. "Les poteries de Picasso," *Art et Industrie* (Paris), no. 14, 1949, pp. 43-45 illus.
- 73 ———. "La renaissance de la céramique à Vallauris," *Cahiers de la Céramique et des Arts du Feu* (Sèvres), June 1956, pp. 21-29 illus.
- 74 ———. "Vallauris: Picasso et les potiers précolombiens," *Arts* (Paris), Sept. 7-13, 1955, p. 8 illus.
- 75 NEWTON, ERIC. "Picasso as Potter," *Art News and Review* (London), Oct. 2, 1954, pp. 1, 8.
- 76 NIELSEN, JAS. "Picassos keramik," *Dansk Kunsthåndværk* (Copenhagen), June 1950, pp. 101-105 illus.
- 77 OUVALIEV, DORA. "Picasso's Pottery," *Art News and Review* (London), Mar. 26, 1949, pp. 26-27 illus.
- PARMELIN, HÉLÈNE. *See* bibl. 11, 110.
- PENROSE, ROLAND. *See* bibl. 12, 13, 126.
- 78 "Picasso convertirà alla ceramica," *Domus* (Milan), no. 226, 1948, pp. 24-26 illus.
- 79 "Picassos Keramik," *Du* (Zurich), Oct. 1953, pp. 46-50 illus.
- 80 "Les poteries de Picasso," *Esprit* (Paris), Feb. 1949, p. 290.
- QUINN, EDWARD. *See* bibl. 13.
- 81 RAMIÉ, GEORGES. *Picasso: Pottery*. New York: Tudor, 1962. 15 pp. plus 15 pl. ("Little Art Library," 48).
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———. *See also* bibl. 15, 115.
- 82 RAMIÉ, GEORGES and SUZANNE. *The Ceramics of Picasso*. New York: Skira, 1955. 18 pp. plus 18 pl.
Translated from the French, Paris: Albert Skira, 1948. Excerpts reprinted in *Craft Horizons* (New York), Summer 1950, pp. 10-13 illus.
———. *See also* bibl. 3, 62, 110, 120.
- RAYNAL, MAURICE. *See* bibl. 14.
- 83 RÖTHEL, HANS K. "Töpferarbeiten von Pablo Picasso," *Die Kunst und das schöne Heim* (Munich), Apr. 1949, pp. 15-18 illus.
- 84 SABARTÉS, JAIME. *Picasso ceramista*. Milan: All'Insegna del Pesce d'Oro, 1953. [31] pp. illus. ("All'Insegna del Pesce d'Oro," 43: "Seria illustrata," Vanni Schweiwiller, ed.).
Booklet, translated from the Spanish.
———. *See also* bibl. 2, 3.
- 85 TALLON, W. J. "An Art Critic Looks at: Picasso's Pottery," *Design* (Columbus, Ohio), Nov. 1949, pp. 17, 21, 24 illus.
- 86 TOESCA, MAURICE. "Picasso, céramiste," *Age Nouveau* (Paris), Feb. 1949, p. 100 plus 1 pl.
- 87 VALLIER, DORA. "Picasso: nouvelles céramiques," *XXe Siècle* (Paris), Noël 1963, pp. [113-116] illus.
- 88 VALSECCHI, MARCO. "Le ceramiche di Picasso," *Biennale di Venezia*, Apr./June 1953, pp. 31-35 illus.
In issue on Picasso, occasioned by exhibition at Galleria Nazionale d'Arte Moderna, Rome (bibl. 100).
- VERDET, ANDRÉ. *See* bibl. 115.
- 89 VERONESI, GIULIA. "Le ceramiche di Picasso," *Emporium* (Bergamo), May, 1950, pp. 207-210 illus.
Verve. *See* bibl. 15.
- 90 ZERVOS, CHRISTIAN. "Céramiques de Picasso." *See* bibl. 3.
Reprinted in English, French, and German in *Graphis* (Zurich), vol. 5, no. 27, 1949, pp. 260-269, 298, 301-302 illus.
———. *See also* bibl. 16.
- 91 ZUCKER, PAUL. "Clay and Color: The Ceramics of Picasso." Unpublished typescript. 6 pp.
Transcription of talk delivered Mar. 27, 1958 on the occasion of the exhibition at Cooper Union Museum, New York (*see* bibl. 111). Copy in Library, The Museum of Modern Art, New York.
- Selected exhibition catalogues
(arranged chronologically)
- 1932
- 92 PARIS. GALERIES GEORGES PETIT. *Exposition Picasso*. June 16-July 30, 1932. 77 pp. plus 32 pl.
236 works (7 sculptures, none reproduced). Documentation compiled by Charles Vrancken.
- 1939-1940
- 93 NEW YORK. THE MUSEUM OF MODERN ART. *Picasso: Forty Years of His Art*. Alfred H. Barr, Jr., ed. Nov. 15, 1939-Jan. 7, 1940. 207 pp. illus.
300 works (4 sculptures, all reproduced, and reproductions of 2 not exhibited). Exhibition arranged in collaboration with The Art Institute of Chicago, and shown there Feb. 1-Mar. 3, 1940. Also circulated to several other museums in the United States.
- 1944
- 94 PARIS. SOCIÉTÉ DU SALON D'AUTOMNE. *Catalogue des ouvrages de peinture, sculpture, dessin, gravure, architecture et art décoratif, exposés au Palais des Beaux Arts de la Ville de Paris*. Oct. 6-Nov. 5, 1944. 61 pp.
Picasso, p. 61 (5 sculptures, 74 paintings).
- 1949
- 95 NEW YORK. BUCHHOLZ GALLERY. *Pablo Picasso: Recent Work*. Mar. 8-Apr. 2, 1949. [16] pp. illus.
58 works (24 bronzes of 1945-1947, 20 reproduced).

- 1950
- 96 LONDON. ARTS COUNCIL OF GREAT BRITAIN. *Picasso in Provence*. Nov.–Dec. 1950. 12 pp. illus.
83 works (24 bronzes, 21 ceramics, 6 reproduced). Foreword by Philip James.
- 1950-1951
- 97 PARIS. MAISON DE LA PENSÉE FRANÇAISE. *Picasso: Sculptures. Dessins. 1950-51*. 34 pp. illus.
43 sculptures (8 reproduced). Text by Louis Aragon.
- 1952
- 98 NEW YORK. CURT VALENTIN GALLERY. *Pablo Picasso: Paintings, Sculptures, Drawings*. Feb. 19–Mar. 15, 1952. [14] pp. illus.
56 works (10 sculptures, 6 reproduced; 6 ceramics, 2 reproduced).
- 1953
- 99 LYON. MUSÉE. *Picasso: Exposition organisée sous l'égide du Syndicat d'Initiative de Lyon*. 2nd edition, 1953. [54] pp. plus 21 illus.
179 works (20 sculptures, 12 ceramics, none reproduced). Includes: "Picasso et l'Espagne," by Jean Cassou; "Picasso et le cubisme," by Daniel-Henry Kahnweiler; "L'arrière-saison de Picasso," by Christian Zervos; "Humanité de Picasso," by René Jullian; "Le savoir voir," by Marcel Michaud.
- 100 ROME. GALLERIA NAZIONALE D'ARTE MODERNA. *Mostra di Pablo Picasso*. May–July 5, 1953. Rome: De Luca. 69 pp. plus 171 pl.
246 works (32 sculptures, all reproduced; 39 ceramics, none reproduced). Catalogue by Lionello Venturi, with the collaboration of Eugenio Battisti and Nello Ponente. Introduction by Venturi. Chron., bibl.
- 101 MILAN. PALAZZO REALE. *Pablo Picasso*. Sept.–Nov. 1953. Milan: Amilcare Pizzi. 116 pp. plus 236 illus.
329 works (32 sculptures, 14 reproduced; and 41 ceramics, 5 reproduced). Introduction by Franco Russoli. Chron., bibl.
- 102 NEW YORK. CURT VALENTIN GALLERY. *Pablo Picasso: 1950-1953*. Nov. 24–Dec. 19, 1953. 30 pp. illus.
65 works (18 sculptures, 10 reproduced; 6 ceramics, 1 reproduced). Includes "Picasso, Good Master of Liberty," by Paul Eluard, translated by Roland Penrose.
- 1955
- 103 LONDON. MARLBOROUGH FINE ART, LTD. *Picasso: 63 Drawings 1953-54. 10 Bronzes 1945-1953*. May–June 1955. 11 pp. plus illus.
4 bronzes reproduced. Introduction by Rebecca West.
- 104 MUNICH. HAUS DER KUNST. *Picasso 1900-1955*. Oct. 25–Dec. 18, 1955. 366 pp. illus.
256 works (35 sculptures, 7 reproduced; 13 ceramics, 4 reproduced). Introduction by Maurice Jardot. Extensive chron. and bibl. Exhibition also shown in Cologne and Hamburg.
- 1956
- 105 NEW YORK. GALERIE CHALETTE. *Picasso: "The Woman." Paintings, Drawings, Bronzes, Lithographs*. Apr. 16–May 19, 1956. [20] pp. illus.
32 works (5 bronzes, all reproduced).
- 1957
- 106 NEW YORK. FINE ARTS ASSOCIATES. *Picasso: Sculptures*. Part I. Jan. 15–Feb. 9, 1957. [13] pp. illus.
26 works (17 reproduced). Includes "The Sculptures of Picasso," by Daniel-Henry Kahnweiler (excerpt from bibl. 34).
- 107 ROTTERDAM. MUSEUM BOYMANS. *Picasso ceramiek*. July 1957. [36] pp. illus.
74 works (29 reproduced). Enlargement of exhibition at the Arts Council of Great Britain, London.
- 108 NEW YORK. THE MUSEUM OF MODERN ART. *Picasso: 75th Anniversary Exhibition*. Alfred H. Barr, Jr., ed. May 22–Sept. 8, 1957. 116 pp. illus.
295 works (45 sculptures, 36 reproduced; 2 ceramics, both reproduced). Also shown at the Art Institute of Chicago, Oct. 29–Dec. 8, 1957, and (with the addition of prints, illustrated books, and further ceramics) at the Philadelphia Museum of Art in 1958 (see bibl. 109).
- 1958
- 109 PHILADELPHIA. MUSEUM OF ART. *Picasso: A Loan Exhibition of His Paintings, Drawings, Sculptures, Ceramics, Prints, and Illustrated Books*. Jan. 8–Feb. 23, 1958. 144 pp. illus.
573 works (46 sculptures, 13 reproduced; 75 ceramics, 13 reproduced). Preface by Henry Clifford. Exhibition expanded from *Picasso: 75th Anniversary Exhibition* (see bibl. 108) by the addition of ceramics shown in Rotterdam and London (see bibl. 107).
- 110 PARIS. MAISON DE LA PENSÉE FRANÇAISE. *Picasso: cent cinquante céramiques originales*. Mar. 8–June 30, 1958. 59 pp. illus.
Includes "La terre et le feu de Picasso," by Hélène Parmelin; and text by Georges and Suzanne Ramié.
- 111 NEW YORK. COOPER UNION MUSEUM. *Ceramics by Picasso*. Mar. 28–May 10, 1958. [14] pp. illus.
92 works (14 reproduced). See also bibl. 91.
- 1959
- 112 NEW YORK. FINE ARTS ASSOCIATES. *Picasso: The Bathers*. Feb. 10–Mar. 7, 1959. [6] pp. illus.
Includes excerpts from "Les baigneurs de Picasso," by Georges A. Salles (bibl. 50). Also shown at the Museum of Fine Arts, Boston, Mar. 15–Apr. 15, 1959.
- 1960
- 113 NEW YORK. SIDNEY JANIS GALLERY. *Picasso, 1881- : His Blue Period (1900-1905). Collection of Pastels, Water-colours*

- and Drawings. Also, the Complete Set of Small Bronzes of Female Figures 1945-47. Apr. 25-May 21, 1960. [60] pp. illus.
- 68 works (24 sculptures, all reproduced). Also shown at the O'Hana Gallery, London; Stoneleigh Abbey, Warwickshire; and the Galerie Motte, Geneva, through Sept. 10, 1960.
- 114 FAENZA. MUSEO INTERNAZIONALE DELLE CERAMICHE. *42 ceramiche originali di Pablo Picasso*. Aug. 1-Oct. 15, 1960. 12 pp. plus 26 pl. Introduction by Giuseppe Liverani. 1961-1962
- 115 DÜSSELDORF. KUNSTVEREIN. *Pablo Picasso: Keramik aus der Manufaktur Madoura*. Dec. 5, 1961-Jan. 21, 1962. 17 pp. illus. 53 works (12 reproduced). Foreword by Karl-Heinz Hering. Introduction (in French and German) by André Verdet. Also includes "Zur Keramik von Pablo Picasso," by Georges Ramié. 1962
- 116 NEW YORK. OTTO GERSON GALLERY. "Sculpture," in *Picasso: An American Tribute*. John Richardson, ed. Apr. 25-May 12, 1962. New York: Public Education Association. [17] pp. illus. 35 works (all reproduced). Section of catalogue of nine simultaneous exhibitions for the benefit of the Public Education Association. 1964
- 117 TORONTO. ART GALLERY. *Picasso and Man*. Jan. 11-Feb. 16, 1964. 160 pp. illus. 276 works (8 sculptures, all reproduced, with commentaries). Includes "Picasso, the Early Years," by Jean Sutherland Boggs; "Picasso, the 'Demoiselles d'Avignon' and Cubism," by John Golding; "Picasso as a Surrealist," by Robert Rosenblum; "Picasso since 1937," by Evan H. Turner. Catalogue by Jean Sutherland Boggs. Chron., bibl. Exhibition also shown at the Montreal Museum of Fine Arts, Feb. 28-Mar. 31, 1964.
- 118 HAMBURG. MUSEUM FÜR KUNST UND GEWERBE. *Pablo Picasso: Keramik 1947 bis 1961. Mosaiken 1956 bis 1958. Linolschnitte seit 1961. Lithographien 1956 bis 1961. Plakate 1948 bis 1962*. Jan. 31-Mar. 22, 1964. [78] pp. illus. 143 works (31 ceramics, 28 reproduced). Includes "Keramik," by Daniel-Henry Kahnweiler (excerpts from bibl. 70). 1966
- 119 WASHINGTON, D.C. GALLERY OF MODERN ART. *Picasso since 1945*. June 30-Sept. 4, 1966. 63 pp. illus. 97 works (11 sculptures, all reproduced; 6 ceramics, 2 reproduced). Introduction by Eleanor Green.
- 120 VALLAURIS. GALERIE MADOURA. *Picasso: 20 ans de céramiques chez Madoura. 1946-1966*. July 1966. [41] pp. illus. 120 works (16 reproduced). Introduction by Madoura [Georges and Suzanne Ramié].
- 121 PARIS. GALERIE JEANNE BUCHER. *Picasso et le béton*. Nov. 1966. [14] pp. illus. Photographs, scale models, and plans of sculpture in molded and sandblasted concrete by Carl Nesjar. Short essays by Pierre Gascar, Georges Patric, Michel Ragon, and Daniel L. Gervis. See also bibl. 123, 125. 1966-1967
- 122 PARIS. PETIT PALAIS. "Dessins, sculptures, céramiques," in *Hommage à Pablo Picasso*. Nov. 1966-Feb. 1967. [241] pp. illus., bibl. 508 works (187 sculptures, all reproduced, with some commentaries; 116 ceramics, all reproduced). One of three parts of 85th anniversary exhibition; paintings shown at Grand Palais, prints at Bibliothèque Nationale. Chron. in paintings catalogue. 1967
- 123 LONDON. INSTITUTE OF CONTEMPORARY ARTS GALLERY. *Picasso and Concrete: New Techniques and Photographs by Carl Nesjar*. Jan. 11-Feb. 11, 1967. [10] pp. illus. Exhibition similar to bibl. 121. Introduction by Pierre Gascar, translated by Joyce Reeves. Comments by Carl Nesjar. See also bibl. 125.
- 124 DALLAS. MUSEUM OF FINE ARTS. *Picasso: Two Concurrent Retrospective Exhibitions*. Feb. 8-Mar. 26, 1967. 104 pp. illus. 312 works (8 sculptures, 1 reproduced). Shown concurrently at the Dallas Museum of Fine Arts (paintings, sculpture, and graphics) and the Fort Worth Art Center Museum (drawings, watercolors, and pastels). Introduction and text by Douglas Cooper. Chron., bibl.
- 125 ST. GALLEN. KUNSTMUSEUM. *Picasso et le béton*. Apr. 9-May 21, 1967. [20] pp. illus. Exhibition similar to bibl. 121, 123. Introduction by Pierre Gascar (in French and German). Text by Daniel Gervis.
- 126 LONDON. TATE GALLERY. *Picasso: Sculpture, Ceramics, Graphic Work*. June 9-Aug. 13, 1967. London: Arts Council of Great Britain. 132 pp. illus. 275 works (203 sculptures, all reproduced, pp. 26-108; 31 ceramics, all reproduced, pp. 109-119). Introduction and commentaries by Roland Penrose. Chron., bibl.

CATALOGUE OF THE EXHIBITION
October 11, 1967–January 1, 1968

All works are lent by the artist except where otherwise stated. The catalogue is divided into the following categories: Sculpture and Constructions, Ceramics, Drawings and Collages, and Prints, and is arranged chronologically within each section. Dates and locations, as well as dimensions of the sculpture, with certain modifications, are taken from the catalogue of the exhibition *Hommage à Pablo Picasso* (Paris, Petit Palais, winter 1966-1967). Further information has been supplied in the catalogue of the exhibition held June-August, 1967, at the Tate Gallery, London, organized by the Arts Council of Great Britain. Dates given to bronzes refer to the original in plaster or clay. On the drawings and prints, dates in parentheses do not appear on the works. Dimensions are given in inches and centimeters, height preceding length and depth.

SCULPTURE AND CONSTRUCTIONS

- 1 *Seated Woman*. Barcelona, 1901. Bronze, 5½ x 3⅛ x 2¾ inches (14 x 8 x 7 cm.). Signed "Picasso c." Page 50
- 2 *Mask of a Blind Singer*. Barcelona, 1903. Bronze, 5⅛ x 2¾ x 3⅛ inches (13 x 7 x 8 cm.). Page 51
- 3 *Mask of a Picador with a Broken Nose*. Barcelona, 1903? Bronze, 7¼ x 5⅛ x 4⅜ inches (18.5 x 13 x 11.2 cm.). Signed and dated "Picasso/04" and "04-1905"; cf. Zervos VI, no. 579. Page 51
- 4 *Alice Derain*. Paris, 1905. Bronze, 10⅞ x 10⅞ x 5½ inches (27 x 27 x 14 cm.). Signed "Picasso" and numbered "00." Page 53
- 5 *Head of a Jester*. Paris, 1905. Bronze, 15 x 14⅜ x 8½ inches (38.2 x 36.5 x 21.6 cm.). Signed "Picasso" (*sic*). Zervos I, no. 322. Collection Mrs. Bertram Smith, New York. Page 52
- 6 *Fernande*. Paris, 1905-1906. Bronze, 13⅜ x 9⅞ x 10½ inches (34 x 25 x 26.5 cm.). Signed "Picasso" and numbered "8/9." Page 53
- 7 *Kneeling Woman Combing Her Hair*. 1905-1906. Bronze, 16⅞ x 12¼ x 11½ inches (41.6 x 31.2 x 29.2 cm.). Signed "Picasso." The Baltimore Museum of Art, Cone Collection. Page 49
- 8 *Head of a Woman*. 1906. Bronze relief, 4⅞ x 2¼ inches (12.5 x 5.8 cm.). Joseph H. Hirshhorn Collection. Page 54
- 9 *Figure*. Paris, 1907. Carved wood, 32¼ x 9½ x 8½ inches (82 x 24 x 21.5 cm.). Zervos II², no. 607. Page 55
- 10 *Figurine*. Paris, 1907. Bronze, after carved wood, 8⅞ x 2⅞ x 2⅞ inches (22 x 6 x 6 cm.). Page 55
- 11 *Mask of a Woman*. Paris, 1908. Bronze, 7½ x 6¼ inches (19 x 16 cm.). Signed and dated "Picasso 1908." Collection Mr. and Mrs. Sampson R. Field, New York. Page 54
- 12 *Seated Woman*. 1908. Bronze, 4 inches (10 cm.) high. Collection Mr. and Mrs. Alan H. Cummings, Winnetka, Illinois. Page 57
- 13 *Woman's Head*. Paris, 1909. Bronze, 16¼ x 10⅞ x 10¼ inches (41.3 x 26.2 x 27.2 cm.). Signed "Picasso." Zervos II², no. 573. The Museum of Modern Art, New York, purchase. Page 56
- 14 *Guitar*. Paris, 1912. Sheet metal and wire, 30¾ x 13¾ x 7¼ inches (78 x 35 x 18.5 cm.). Zervos II¹, no. 773. Page 58
- 15 *Violin*. Paris, 1913. Pasted paper, chalk and gouache on cardboard, 20 x 11¾ inches (51 x 30 cm.). Zervos II², no. 784. Page 59
- 16 *Violin*. Paris, 1913-1914. Cardboard and string, 23 x 8¼ x 3 inches (58.5 x 21 x 7.5 cm.). Page 58
- 17 *Glass and Dice*. Paris, 1914. Painted wood, 9¼ x 8⅞ inches (23.5 x 22 cm.). Zervos II², no. 839. Page 63
- 18 *Glass of Absinth*. Paris, 1914. Painted bronze with silver spoon, 8½ inches (21.6 cm.) high. Zervos II², no. 584. The Museum of Modern Art, New York, gift of Mrs. Bertram Smith. *Frontispiece*
- 19 *Glass, Pipe, and Playing Card*. Paris, 1914. Painted wood and metal, 13⅜ inches (34 cm.) diameter. Zervos II², no. 830. Page 60
- 20 *Guitar*. 1914. Painted metal, 37⅞ x 26 x 7½ inches (95 x 66 x 19 cm.). Zervos II², no. 580. Page 61
- 21 *Musical Instruments*. Paris, 1914. Painted wood, 23⅞ x 14⅞ x 8⅞ inches (60 x 36 x 22 cm.). Zervos II², no. 853. Page 63
- 22 *Still Life*. 1914. Painted wood with upholstery fringe, 10 x 18⅞ x 4 inches (25.5 x 48 x 10 cm.). Collection Lady Penrose, London. Page 62
- 23 *Violin and Bottle on a Table*. Paris, 1915-1916. Painted wood, tacks, and string, 18½ x 16½ x 7½ inches (47 x 42 x 19 cm.). Zervos II², no. 926. Page 63
- 24 *Packet of Tobacco*. Paris, 1921. Painted metal, 6⅞ x 18⅞ inches (17 x 48 cm.). Page 64
- 25 *Guitar*. 1924. Painted metal, 42½ x 24⅞ x 9⅞ inches (108 x 62 x 25 cm.). Zervos V, no. 217. Page 64
- 26 *Construction in Wire*. 1928-1929. Iron wire, 19⅞ x 16⅞ x 6¼ inches (50 x 41 x 17 cm.). Page 65
- 27 *Woman in the Garden*. 1929-1930. Bronze, after welded iron, 82¾ x 46 x 32¼ inches (210 x 117 x 82 cm.). Page 67
- 28 *Construction with Glove (By the Sea)*. Juan-les-Pins, 1930. Cardboard, plaster and wood on canvas, covered with sand, 10⅞ x 14 inches (27 x 35.5 cm.). Page 72
- 29 *Woman*. 1930-1932. Welded iron, 31⅞ x 9⅞ x 12⅞ inches (81 x 25 x 32 cm.). Page 66

- 30 *Head*. 1931. Bronze, after welded iron, 33 x 15 $\frac{3}{4}$ x 14 $\frac{1}{4}$ inches (84 x 40 x 36 cm.). *Page 69*
- 31 *Head of a Woman*. 1931. Welded iron, painted, 39 $\frac{3}{8}$ x 14 $\frac{1}{2}$ x 24 inches (100 x 37 x 61 cm.). *Page 68*
- 32 *Seated Woman*. 1931. Carved wood, 21 $\frac{7}{8}$ inches (55.3 cm.) high. *Page 70, right*
- 33 *Seated Woman*. 1931. Carved wood, 7 $\frac{1}{8}$ inches (18.1 cm.) high. *Page 71, far left*
- 34 *Seated Woman*. 1931. Carved wood, 6 $\frac{3}{4}$ inches (17.2 cm.) high. *Page 71, second from left*
- 35 *Seated Woman*. 1931. Carved wood, 6 $\frac{3}{4}$ inches (17.2 cm.) high. *Page 71, center*
- 36 *Woman*. 1931. Carved wood, 18 $\frac{7}{8}$ inches (48 cm.) high. *Page 70, left*
- 37 *Woman*. 1931. Carved wood, 20 $\frac{1}{8}$ inches (51.1 cm.) high. *Page 70, center*
- 38 *Woman*. 1931. Carved wood, 7 $\frac{3}{4}$ inches (19.7 cm.) high. *Page 71, second from right*
- 39 *Woman*. 1931. Carved wood, 12 $\frac{3}{8}$ inches (31.5 cm.) high. *Page 71, far right*
- 40 *Seated Woman*. 1931. Bronze, 31 $\frac{7}{8}$ x 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ inches (81 x 20 x 20 cm.). Signed "Picasso." *Page 80*
- 41 *Head of a Woman*. Boisgeloup, 1931-1932. Bronze, 19 $\frac{3}{8}$ x 12 $\frac{3}{8}$ x 10 $\frac{3}{8}$ inches (50 x 31.5 x 27 cm.). *Page 74, above*
- 42 *Woman*. Boisgeloup, 1931-1932. Bronze, 27 $\frac{7}{8}$ x 12 $\frac{7}{8}$ x 15 $\frac{3}{4}$ inches (71 x 32 x 40 cm.). *Page 84*
- 43 *Bust of a Woman*. Boisgeloup, 1932. Bronze, 25 $\frac{1}{8}$ x 12 $\frac{1}{8}$ x 15 inches (64 x 31 x 38 cm.). *Page 79*
- 44 *Bust of a Woman*. Boisgeloup, 1932. Bronze, 30 $\frac{3}{4}$ x 18 $\frac{1}{8}$ x 18 $\frac{7}{8}$ inches (78 x 46 x 48 cm.). *Page 76*
- 45 *Cock*. Boisgeloup, 1932. Bronze, 26 x 24 x 13 inches (66 x 61 x 33 cm.). *Page 83*
- 46 *Head of a Woman*. Boisgeloup, 1932. Bronze, 27 $\frac{1}{2}$ x 16 $\frac{1}{8}$ x 14 $\frac{1}{8}$ inches (70 x 41 x 36 cm.). *Page 78*
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- 48 *Head of a Woman*. Boisgeloup, 1932. Bronze, 33 $\frac{1}{2}$ x 14 $\frac{1}{2}$ x 17 $\frac{7}{8}$ inches (85 x 37 x 45.5 cm.). *Page 77*
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